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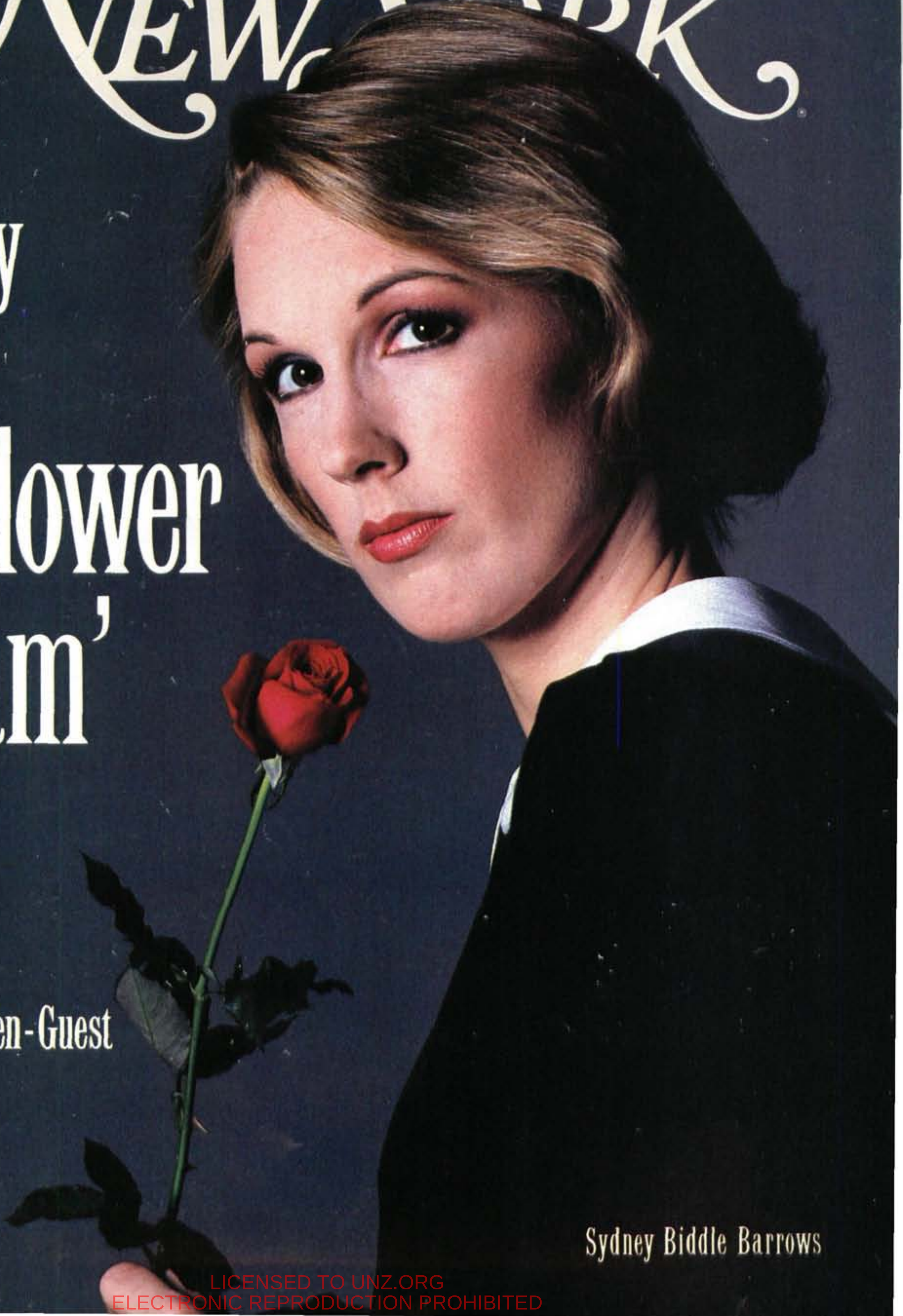
No Greater Love: New York's Pampered Pets, by Ellen Hopkins

Foiling Christmas: Holiday Feasts to Go, by Barbara Costikyan

NEW YORK

The Story of the 'Mayflower Madam'

By Anthony Haden-Guest



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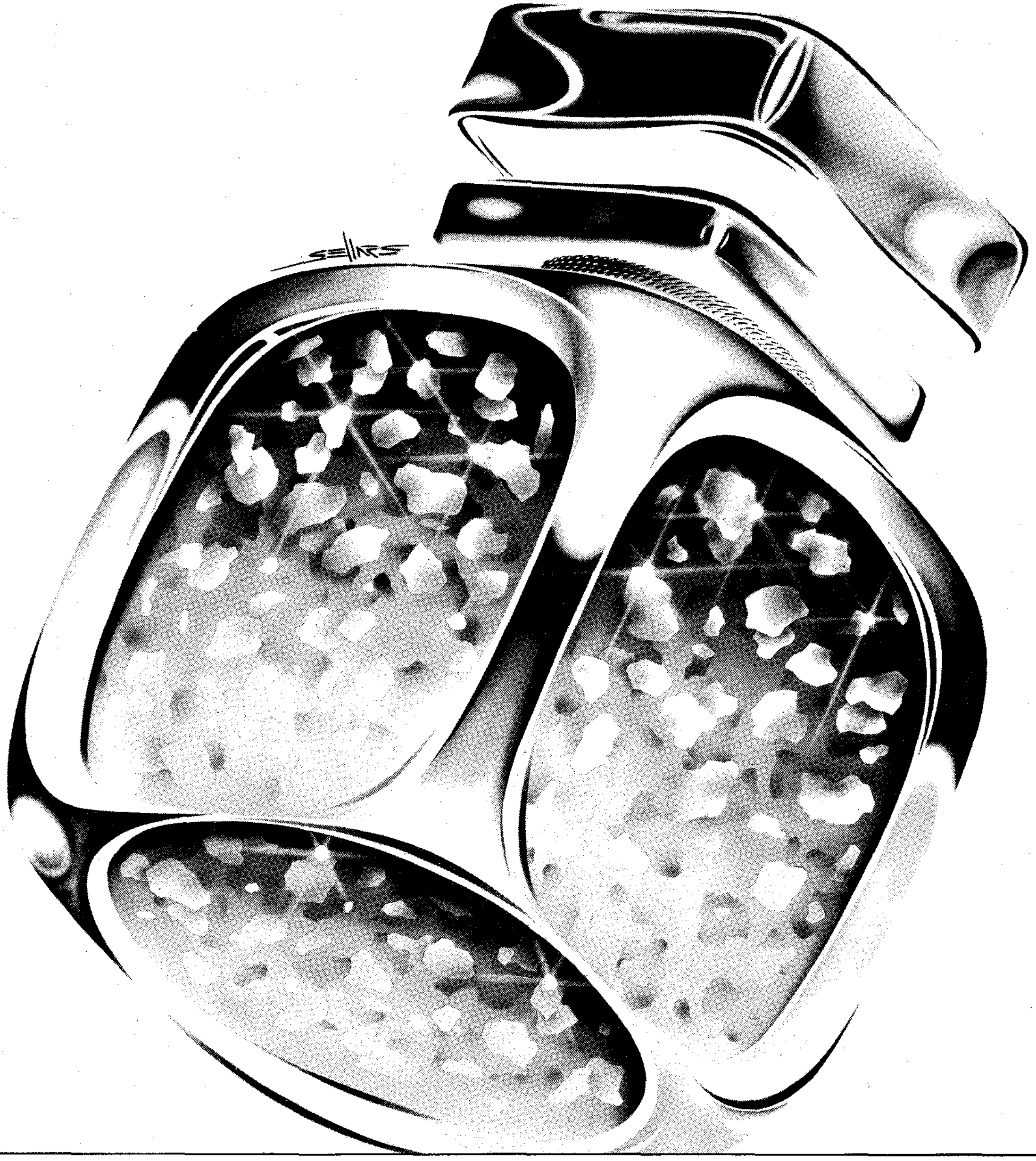

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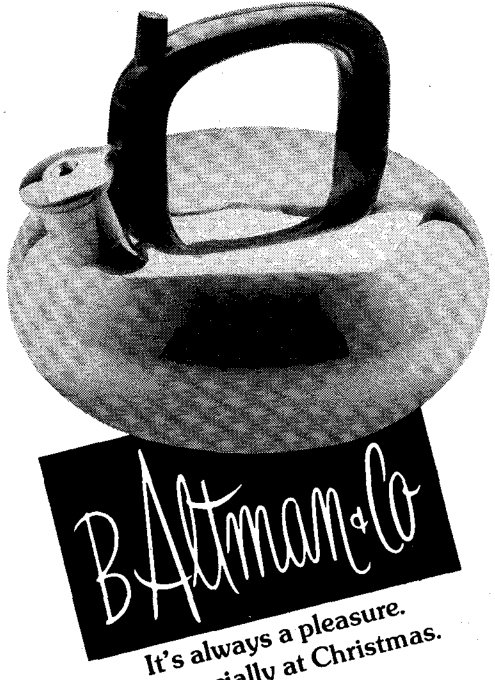

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By Anthony Haden-Guest

On October 11, the police entered a small apartment on West 74th Street looking for Sheila Devin. Devin, they claimed, was running a prostitution ring from the apartment. She turned herself in five days later, and that seemed to be the end of the matter. But then the thin-boned, quietly dressed Sheila Devin turned out to be Sydney Biddle Barrows, a Mayflower descendant and hardly the type you'd expect to head a call-girl service. Barrows appears to have looked after her "girls" with spinsterish concern, instructing them on dress and etiquette. She ran her escort service like a business. As one of her girls says, "It was like being at IBM."

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Heavy Petting
By Ellen Hopkins

On a recent trip to France, Katharine Johnson took along her Lhasa Apsos because "they'd never seen Paris." In a city of singles and childless couples, pets have become a central emotional attachment in many lives, and a prime outlet for the parenting instinct. There are dog play groups, cat sitters, acupuncture for poodles, even heart surgery for ferrets. Explains one pet owner, "A cat isn't going to say to me one day, 'Well, Phyllis, we had a good thing going, but I'm sorry . . . it's over now.' "

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Foiling Christmas
By Barbara Costikyan

Imagine your holiday table laden with fresh raw oysters and noble Polish borscht, and your roast accompanied by a winter squash stuffed with cranberries, sweet potato, chestnuts, and dried fruits. For dessert, perhaps a plum pudding. Imagine also that someone else will prepare it all—now, that's a holiday. Someone else *will*—we've discovered the best take-out holiday food in town.

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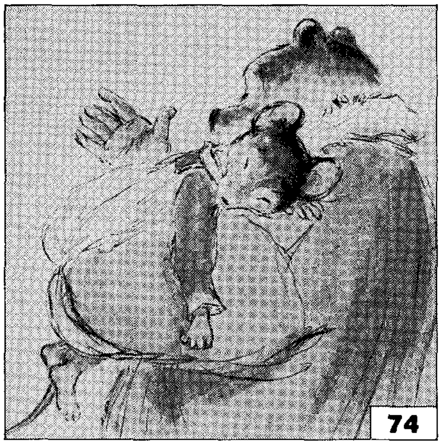

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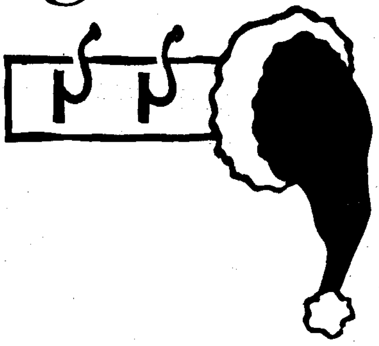
Photograph, left: Anthony Suau/Black Star. Illustration by Gabrielle Vincent.

Guess who's coming to breakfast?



From now until December 30th, Santa Claus will be at the American Festival Cafe each Saturday and Sunday morning. While he's giving away lots of treats to surprise the kids, we'll be offering a breakfast menu smack-full of great things to eat. After breakfast, everyone gets to skate free at The Rink at Rockefeller Plaza. Now, doesn't that make you glad you were good this year?

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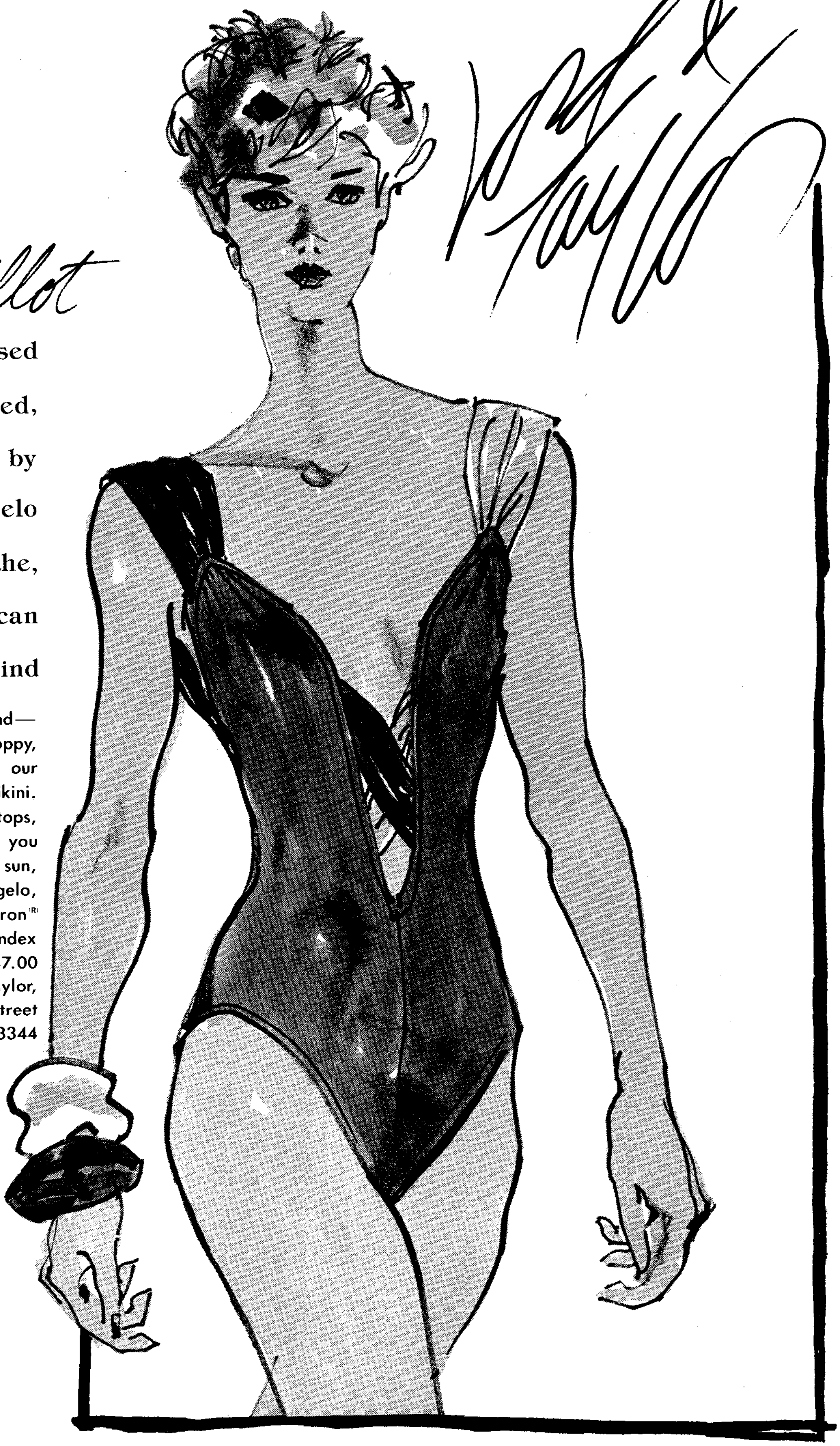

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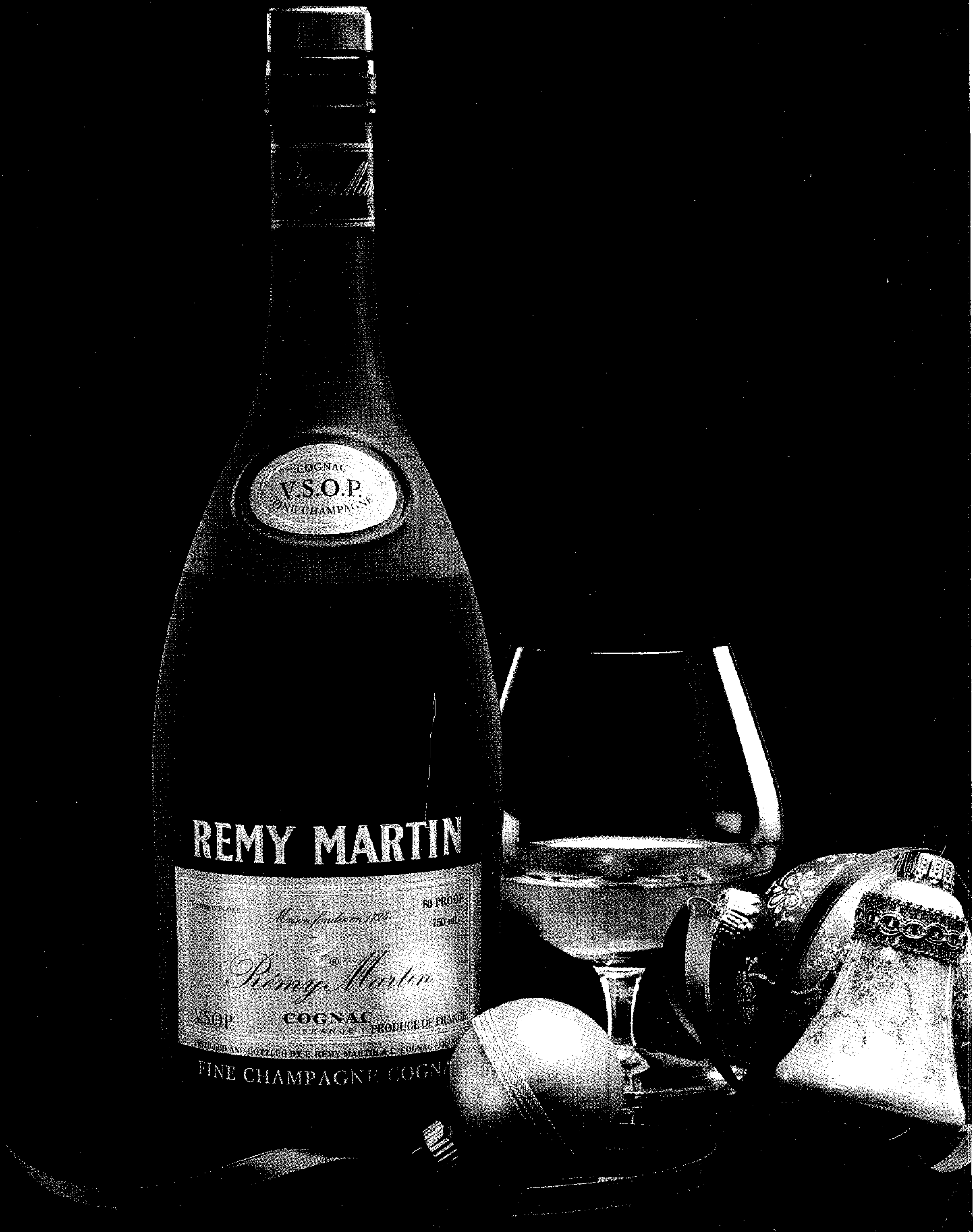
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LETTERS

Constructive Criticism

PATTI JONES'S "ALONE TOGETHER" [November 12] certainly painted an accurate picture of the trials and tribulations of the Manhattan apartment-seeker. Demand for Manhattan apartments so outstrips supply that people are willing to give up their privacy, pride, and who knows what else. The members of our organization, who have built and continue to manage the vast majority of apartments in the city, would desperately like to construct more affordable housing. However, economic and political conditions are tying our hands. For example, city officials want to exclude the area below 96th Street from the 421a tax-abatement program, a program that has prompted the construction of what little rental housing has been built. These officials seem to think that stopping construction in Manhattan will spur construction in the outer boroughs. Nothing could be farther from the truth. Builders alone cannot solve our housing shortage; we need the cooperation of our elected officials.

Harold R. Liebman
President, Associated Builders and
Owners of Greater New York
Manhattan

AFTER READING YOUR CHARMING ARTICLE on the housing squeeze, I'm convinced that anyone who rationalizes why he or she *must* live in Manhattan should have his or her head examined. Can anyone believe that the discomfort and lack of privacy you described are worth those exorbitant rents?

Stuart M. Wise
Brooklyn

I WISH I HADN'T READ YOUR ARTICLE. IT made me think about my spacious two-bedroom apartment with central air-conditioning, a dishwasher, a pool, and surrounded by trees in a quiet, safe neighborhood. I felt guilty because I complained bitterly last summer when my rent was raised to $375 a month.

Bruce Borgerson
Nashville, Tenn.

Writer's Block

IT IS UNSEEMLY FOR AN AUTHOR TO REPLY to one of his critics, but I cannot forbear to at least clear myself of a charge made by John Simon in his review of the Royal Shakespeare Company's *Cyrano de Bergerac* ["Theater: Visiting Royalty," October 29]. He refers to my presumption in having "rewritten" Rostand's text for the version of the play presented in 1971 by the Tyrone Guthrie Theater and to the restoration of due fidelity to that text in the translation commissioned by Terry Hands, the joint artistic director of the Royal Shakespeare Company. If I have a "good angel" now, presumably I had a "bad angel" then. I was asked by Michael Langham, then artistic director of the Guthrie, to "adapt," rather than merely translate, the play. Langham, rightly or wrongly, had decided that certain episodes in the original—and for that matter in the near-literal but now largely discredited Hooker version—would not work with a contemporary audience, and he demanded deletions and emendations that, as a mere theater poet, I had, in contractual obedience, to execute. I do not know whether Simon's assumption of my presumptuousness can have any validity in connection with the commercial theater. The Guthrie *Cyrano* worked, and the Royal Shakespeare Company's *Cyrano,* from what I hear and read, works, too, and in the theater, that is all that matters. But as the mere agent of a theatrical commission, I feel that Simon should place the onus of responsibility for what he regards as a grievous fault where it rightly belongs. He is not so naïve as to suppose that authors or translators have the last word in the commercial theater. They are sometimes lucky to have the first word.

Anthony Burgess
Monaco

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

John Simon replies: No one can compel an author or translator—let alone a "theater poet"—to betray the integrity of a minor classic. There is always the dignified option of refusing the assignment—especially if one esteems Rostand and *Cyrano* as much as Mr. Burgess purports to in his article for the New York *Times* of November 18. There, Mr. Burgess goes so far in his adulation as to say that "Rostand never failed." (Actually, he did; notably with *Chantecler,* his finest play.) Should one, then, not leave well enough alone? If our theater poet had said simply that he was paid by Michael Langham to brutalize the text, so be it; we have heard of *auri sacra fames* or, in plain English, greed. But it is disheartening to find a distinguished author declaring that something or other "worked . . . and in the theater, that is all that matters." I would expect

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MACY'S—All Locations

NEWMARK & LEWIS—All Locations

BERNSTEINS HOME CENTER
138 South Street
Oyster Bay

CHAROS CUSTOM SOUND
25 Cameron Street
South Hampton

DIAL-A-BRAND
110 Bedford Ave.
Bellmore

HOWARDS APPLIANCE
• 4170 Sunrise Highway
Massapequa
• 482 Route 110
Melville

MALKIN
1999 Grand Ave.
Baldwin

MARVIN LES LEE
340 Northern Blvd.
Great Neck

MR. JAY
249 Hillside Ave.
Williston Park

SMITHTOWN APPLIANCE
45 East Main Street
Smithtown

SPITZ'S FURNITURE
103 Main Street
Sag Harbour

THREE D T.V.
345 Main Street
Huntington

NEW JERSEY

A&S—All Locations

ARTHUR'S—All Locations

BAMBERGER'S—All Locations

BLOOMINGDALE'S—All Locations

CRAZY EDDIE—All Locations

GIMBEL'S—All Locations

TRADER HORN—All Locations

A. E. GRAHAM
290 West Water Street
Toms River

B & I SALES
3708 Bergenline Ave.
Union City

BETTER LIVING
77 E. Railroad Ave.
Jamesburg

BOB LANG
1842 South Broad Street
Trenton

BORUPS
104 Smith Street
Perth Amboy

BRICK CORNER APPLIANCE
555 Main Street
Orange

CHESTER T.V.
Chester Springs Shopping Center
Chester

CICCOLINE BROS.
537 Franklin Ave.
Nutley

CONKLIN'S
637 Wyckoff Ave.
Wyckoff

DISCO ELECTRONICS
469 Route 22
Springfield

EDWARDS T.V.
270 Route 23
Franklin

EWING T.V.
1760 N. Olden Ave.
Trenton

FAD COMPANY
20 Passaic Ave.
Fairfield

GABOWITZ T.V.
291 Route 18
East Brunswick

HAMILTON APPLIANCE
199 Market Street
Paterson

HENRY BROS.
185 Route 17 South
Paramus

HYS APPLIANCE
286 Valley Blvd.
Woodridge

KAY'S TV
704 Bergan Ave.
Jersey City

KLB/GLEN ROCK T.V.
216 Rock Road
Glen Rock

LAKEWOOD HARDWARE
10 South Clifton Ave.
Lakewood

LOU GOODMAN APPLIANCE
126 Third Street
Passaic

MADISON TV
39 Kings Road
Madison

MODERN HOUSE
150 Newark Ave.
Jersey City

MRS. G
2960 Brunswick Pike
Trenton

PALUMBOS
908 Richmond Ave.
Point Pleasant

PENNEC ELECTRONICS
658 Speedwell Ave.
Morris Plains

PIONEER
462 Broadway
Bayonne

PRINCE RANGE
• Prince Road
Whippany
• 518 W. Mt. Pleasant Ave.
Livingston

R. MACE
506 Kearny Ave.
Kearny

SAMMANS ELECTRONICS
1166 Hamburg Turnpike
Wayne

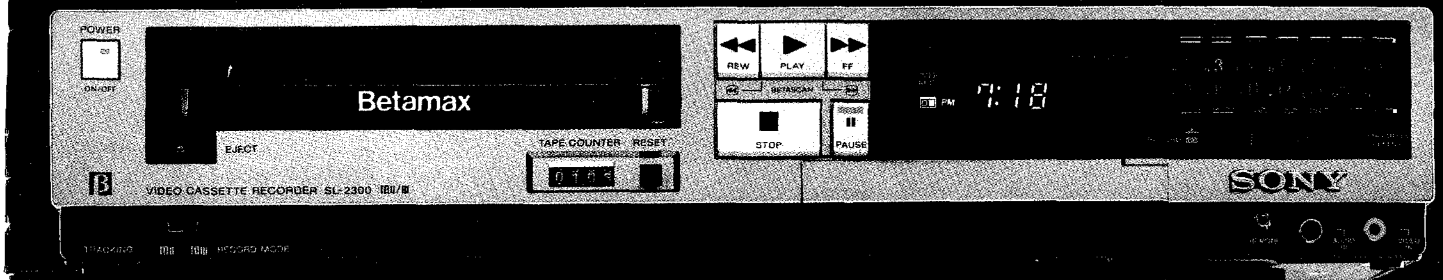
SEUGLING T.V.
103 Main Street
Little Falls

TAPE CITY
370 North Street
Teterboro

TOPP'S APPLIANCE
Kilmer Shopping Plaza
Route 27
Edison

T.V. CLINIC
360 Broad Ave.
Leonia

WHOLESALE WAREHOUSE
26 Bridge Street
Red Bank


POWER
ON/OFF
Betamax
EJECT
TAPE COUNTER
RESET
REW
PLAY
FF
BETASCAN
STOP
PAUSE
PM
7:18
VIDEO CASSETTE RECORDER SL-2300
SONY
TRACKING
RECORD MODE

There's one feature missing from all VHS recorders that's standard with a Betamax.

A sharper picture.

It's not easy to choose among all the videocassette recorders. Until you look at the most important feature of all.

The picture.

And in recent tests throughout the country, more people saw a sharper picture on the SONY Betamax® videocassette recorder than on VHS.

That's because Betamax was designed to record more video detail and a wider range of darks and lights for more contrast.

So if you're ready to buy a VCR, and you're confused by all the choices and all the features, this should make your choice simple.

Betamax.

It's easy to find the right VCR when you know what to focus on.

SONY®
THE ONE AND ONLY™

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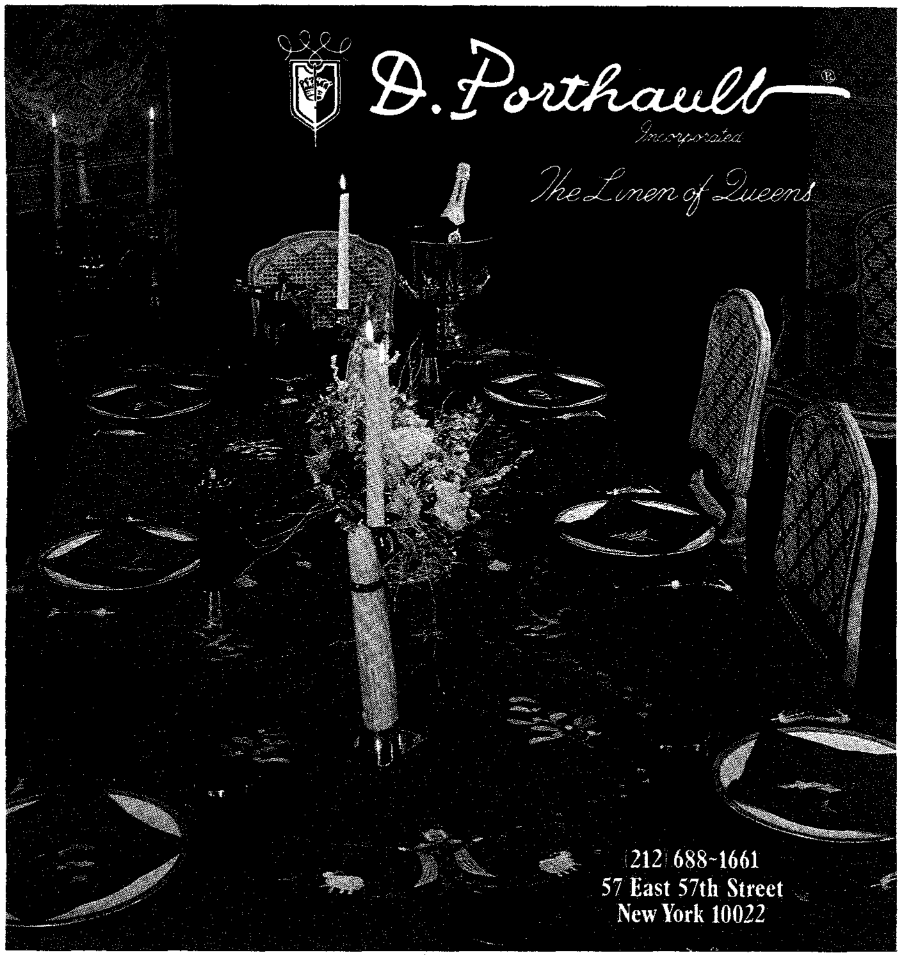

"Who says the day of the skilled and caring craftsman is over? We went to the finest home-furnishings shows in the U.S. and found the quality is superb."

–THOMAS HOVING *evaluating the state of the furniture-making art as reported in Connoisseur's "Wonderful and Accessible."*

CONNOISSEUR
Because the best thing is the only thing.

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that from the authors of *The Best Little Whorehouse in Texas* and *Sugar Babies.*

The Tooth of Crime

MICHAEL DALY'S "MOTHER COURAGE" [November 12] was sad yet inspiring. But why were the two top organized-crime members, after being arrested, able to walk out of a federal jail? Why the measly $1-million bail for men such as Mera and Escobar, who probably were grossing that much weekly?

Carl M. Loeb Jr.
La Quinta, Calif.

The Greatest Story Ever Sold

AS A RECENTLY RETIRED RELIGION-NEWS editor of a metropolitan daily, I thought Bernice Kanner's article "War of the Words" ["On Madison Avenue," November 12] was a superb wrap-up of Bible-selling practices. Religion editors have dealt with Bibles as big business for years, but Kanner's treatment of the subject was worth the price of my subscription.

W. A. Reed
Nashville, Tenn.

Raw Courage

GAEL GREENE SHOULD GET OVER HER barbaric penchant for undercooked fish—to say nothing of her appetite for rare fowl and liver ["The Insatiable Critic: A Floatable Feast," November 19]. It seems to have become a sort of competition with her: Who can eat the grayest lobster and not swoon?

Bella Jarrett
Manhattan

Descent of Man

AS AN AMERICAN OF ITALIAN DESCENT, I was offended by Rhoda Koenig's description of the characters in Mario Puzo's *The Sicilian* ["Books: The Big Cheese," November 19] as "just a lot of names for different shapes of pasta dough."

Nicholas I. Villani
Old Bridge, N.J.

Rhoda Koenig replies: Mr. Villani might better be offended by Mario Puzo for drawing trite, lifeless Sicilians than by me for pointing that out.

Fare Play

THOSE WHO HAVE NOT YET EXPERIENCED the illuminated moving advertising signs installed in some New York taxis, prepare for a nasty shock! To put pressure on the system from the top, indignant riders should write to the Taxi and Limousine Commission. To put pressure on the system from the bottom, one can do little except refuse to tip the drivers of the cabs that carry these advertisements.

John Train
Manhattan

RETIRING OR CHANGING JOBS?

THE CHASE ROLLOVER IRA CAN KEEP YOUR RETIREMENT FUNDS SHELTERED FROM THE IRS.

If you're receiving a lump sum distribution from a qualified pension or profit sharing plan, it becomes taxable income if you don't reinvest it within 60 days. That's why you should talk to Chase now about sheltering it in a Chase Rollover IRA. It allows you to transfer your funds from your company's retirement plan to your personal retirement plan, and helps you take care of your future while saving on taxes now.

Talk To Our Experts About The Chase Rollover IRA Investments That Are Right For You.

Each Chase branch has representatives trained to handle all your IRA questions. What's more, we have the investments to meet your needs, high rates and the security of FDIC insurance. If you want to keep your money liquid, you can invest in a Money Market Account, or you can lock up even higher rates with a Chase CD. And if you have at least $100,000 in rollover money to invest, a Chase Private Banking Officer can help you select from a wide variety of investment options, including stocks and bonds.

You Have Only A Short Time To Shelter Your Money From The IRS. So Come In Today.

Don't wait too long and end up paying a chunk of retirement money in taxes. Speak to a Chase expert about the full range of Chase Rollover IRAs. For more information, just stop by any Chase branch, or call (212) 223-7030 or 1-800-522-3874.

The Chase Rollover IRA. An idea you can bank on. Before it's too late.

IDEAS YOU CAN BANK ON

CHASE

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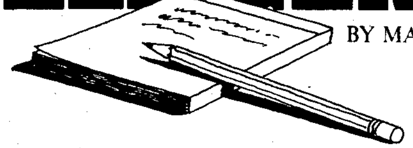
INTELLIGENCER



BY MARY ANNE OSTROM

South Korea Withdraws Support for Film About Air Crash

SOUTH KOREA HAS backed out of a deal to help finance an American movie based on the shooting down of Korean Air Lines Flight 007 for fear, the film's American producers say, that the Soviet Union will boycott the 1988 Summer Olympics in Seoul.

Last summer, the Koreans gave producers Ted Berkic and Lance Hool permission to shoot *The Aftermath,* and agreed to provide manpower and equipment, the producers told *New York.* Then a month ago, as he was leaving for Seoul to begin shooting, Berkic said, a high Korean-government official telephoned to say the minister of culture was withdrawing support because the movie "might upset the Soviets."

The filmmakers, Hool said, had received a letter from a top aide to Korean president Chun Doo Hwan promising support and hoping the film would "be a worldwide hit in that it prosecutes a homicidal group to mankind." The Koreans, Berkic said, offered 10,000 soldiers as extras, three Soviet jets, and two KAL 707s—one to sink and one to crash. "Without that," Hool added, "an $8-million film is a $20-million one."

Reached in Seoul, the director of the Korean government office that oversees filmmaking told *New York* his government withdrew support after Korean Air Lines decided not to participate pending court action on the shooting incident. "We do not accommodate the Soviet Union," he said.

The script—"fiction based on a factual event"—concerns an American who loses his family on Flight 007 and decides to try to recover the plane's black box from the Soviets. Berkic said he's now been offered locations by Hong Kong and Taiwan and planes by Singapore Airlines.

Floating Pools for City?

HOW MANY PARENTS WOULD LET THEIR kids swim in the Hudson? Well, by 1987, if things work out, many will—in floating swimming pools moored in the Hudson and East Rivers.

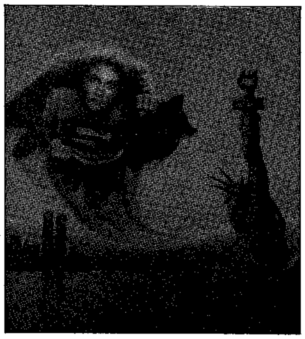
"Not everyone can afford a health club," said Wendy Feuer, a program director at the Parks Council, whose feasibility study on commercially operated floating pools, launched with a $10,000 matching grant from the New York State Council on the Arts, should be finished by next summer. The City Planning Commission is also studying floating pools—but as public facilities. The idea isn't new, both agencies pointed out: Back in the 1890s, fifteen floating pools encircled Manhattan island.

A Degree of Difficulty

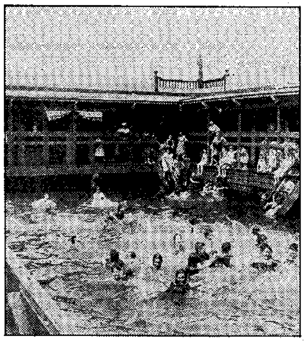
LAURA ASHLEY, WHOSE FLORAL FABRICS have buoyed the British economy, turned into something of a shrinking violet last month when the University of London offered her an honorary degree.

Ashley agreed to accept the "great honor," but her aides told the school just to mail the award to Palm Beach, where Ashley was vacationing. That's when the school balked, and Ashley withdrew her acceptance. The problem? The wealthy designer is a tax exile, maintaining permanent residence in Belgium, and, according to Ashley aide Sarah Callander, "she would have created a tax situation if she'd gone back to England."

As for the award, a university spokesman told *New York,* "It will be up to the appropriate committee to decide if Mrs. Ashley will be offered another one."



Super-flub: *Taking liberties.*



Floating past: *River pool.*

Ashley: *Taxing situation.*

Supergirl's Flight of Fancy

TRI-STAR PICTURES SEEMS TO HAVE made a "monumental" error in ads and posters for its new movie, *Supergirl:* The Statue of Liberty, around which the Girl of Steel is depicted soaring, has her torch in the wrong hand. The Los Angeles–based artist who made that super-flub also rearranged the Manhattan skyline behind Miss Liberty.

"We did spot it," David Rosenfelt, Tri-Star vice-president for advertising, told *New York.* "We thought of doing a spot-the-errors campaign, but decided against it." Told of the liberties Tri-Star had taken with the lady in the harbor, Dwight Baker, program analyst for the statue's renovation, said, "I'm very glad they're not doing the restoration."

Deb Makes Disc Debut

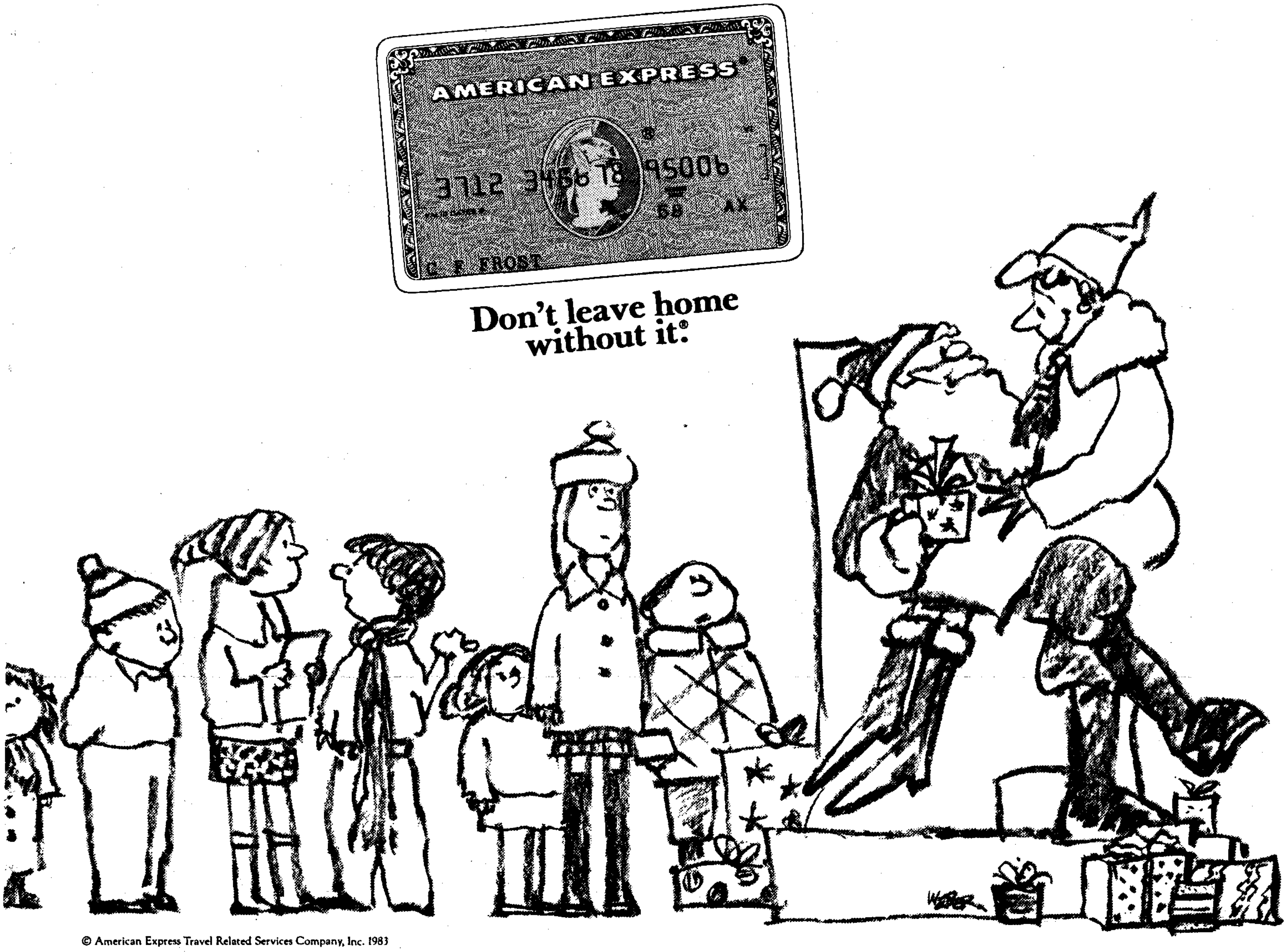
CORNELIA GUEST, WHO WAS BOUNCED from the Social Register for being "too fun-loving," may be trying for a listing in *Billboard,* the music-industry magazine.

Guest has recorded "It's Christmas in New York," a three-minute single written by an Indian living in Sweden, for Epic Records, which should release it early this month. "I think it will become a Christmas classic," Guest told *New York.* "It has everything in it—church bells, Central Park, snow, restaurants, the lot."

Alluding to the debutante's Social Register woes, a Guest spokeswoman, Lisa de Jager, told *New York* that Guest has been taking voice lessons. "She's trying to be more serious," she said. Does Epic, which already has Boy George and Cyndi Lauper, want Guest for the long term? "She was just a Christmas pickup," said a spokesman.

Photograph, center: The Museum of the City of New York.

Find out what's in store for you in New York when you shop with the American Express® Card.



© American Express Travel Related Services Company, Inc. 1983

Aid Auto Stores, Located in Manhattan, Brooklyn, Bronx, Staten Island, Queens, Long Island and New Jersey. Auto Parts and accessories.

Arise Futon Mattress Co., 37 Wooster Street, 925-0310. The uses for the versatile Futon are as limitless as your imagination.

Barnes & Noble Discount Book Store, 23 locations in the New York Metropolitan area. If you paid full price, you didn't buy it here.

Caswell-Massey, 518 Lexington Ave. and also at the South St. Seaport. The oldest chemist and perfumer in America.

Galo, An Italian collection of fine shoes, boots & accessories in the Galo tradition. Soft sophistication, fluidity of line.

Gladson Ltd., 45 West 45th Street, 730-0602. Haute Coutere in British and imported fabrics. Vogue, McCall's patterns. All trimmings.

H. Stern, 645 Fifth Avenue, 688-0300. South America's leading jeweler specializing in fine Brazilian gems.

Joseph M. Klein Tall Men Stores, 118 Stanton Street, 228-1166. Fashion merchandise at discount prices.

Koos Van Den Akker, 795 Madison Ave., 249-5432. For the woman that wants something different in fashion.

Martha, 475 Park Ave., 753-1511. One of America's finest specialty shops featuring world famous designers: Valentino, Laug and others.

Rodier Paris, 715 Madison Ave., 751-7506. Classic French wearables in an extraordinary range of coordinated colors.

Selby 5th Ave. Shoe Salons, 725-0100. Featuring Selby, Naturalizer & Joyce. In Manhattan, Brooklyn, Queens, Long Island and New Jersey.

Strawberry Stores, Contemporary women's fashions. 42nd St. & Lexington Ave., Empire State Building and also 120 West 49th Street.

t. edwards, 805 Third Avenue, 752-6149. Contemporary styles and designer labels for the fashion conscious woman.

Yves St. Tropez by Reuven, 4 West 57th Street, 765-5667. Clothes of distinction for men and women of impeccable taste.

When Playboy asked them to sing for us they said yeah, yeah, yeah.

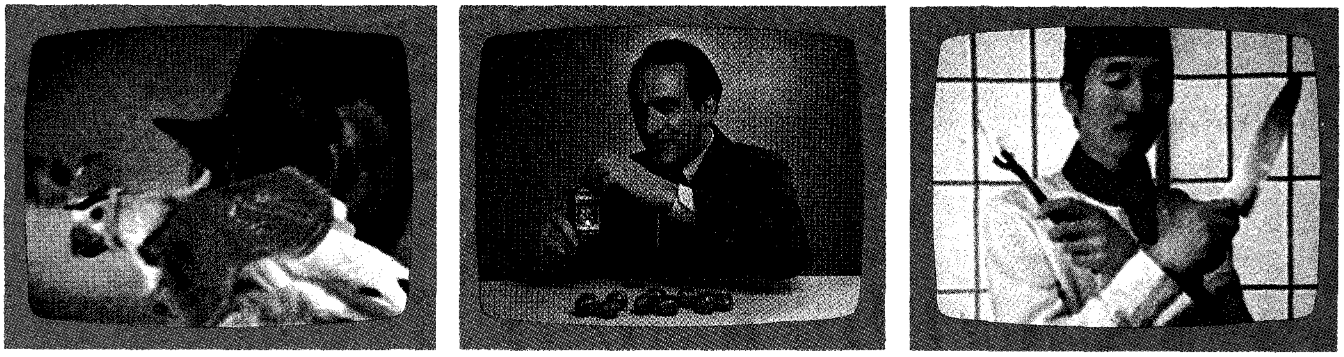
Paul and Linda McCartney/Playboy Interview December, 1984

PLAYBOY®

We're getting better all the time.

On Madison Avenue/Bernice Kanner

STRATEGIC AIR COMMAND



Three from SSC&B: *Friskies' cat and cockatoo, Contadina's disappearing-tomato act, and Dixie's samurai chef.*

The Low-Profile Agency

READY FOR THE ADVERTISING VERSION of Trivial Pursuit? Name the nation's best-selling sugar, the top diet soft drink, the New York area's biggest bank, and the country's favorite household deodorizer. If you answered Domino, Diet Coke, Citibank, and Lysol, you win. And what about the No. 1 bagged tea, instant soup, tomato paste, imported beer, imported light beer, and aspirin? Lipton takes the honors for the first two, followed by Contadina, Heineken, Amstel Light Bier, and Bayer. Now for the stumper: What do they all have in common? Give up? They have the world's eleventh-largest ad agency behind them.

But at SSC&B, née Sullivan, Stauffer, Colwell & Bayles, these category titans tell only part of the story. The agency is also the advertiser for the nation's best-selling non-dairy creamer (Coffee-Mate), baby shampoo and detangler (Johnson's baby shampoo and No More Tangles), liquid makeup, makeup accessories, pressed powder, and blush (the Cover Girl line), facial cleansing cream (Noxzema), paper cups and plates (Dixie), floor shiner (Mop & Glo), premoistened towelettes (Wet Ones), and concentrated laundry detergent (All). Indeed, SSC&B probably has more No. 1 brands on its client roster than any ad agency in America. Nevertheless, it is still something of an unknown. Despite its size—last year it billed $1.3 billion worldwide—and the popularity of the brands it represents, few consumers recognize its name, and even members of the advertising community puzzle over what its initials stand for.

The agency was born 38 years ago, the result of a mass exodus from the now defunct Ruthrauff & Ryan ad agency. Raymond Sullivan, Donald D. Stauffer, Robert T. Colwell (the sole non-R.&R. alumnus), and S. Heagan Bayles banded together to serve the Noxzema Chemical Company, as it was then called, and Smith Brothers cough drops. They repositioned the former's product as a cosmetic rather than medical cream, and, for the latter, talked about "up and down" cough relief. In the next few years, the agency added Lever Bros., American Tobacco, and Speidel jewelry, and gave the world the "Don't be half safe" sell for Arrid deodorant, and assurances that Pall Mall cigarettes would "guard against throat-scratch" and Speidel bands would stop "wrist-watch shock."

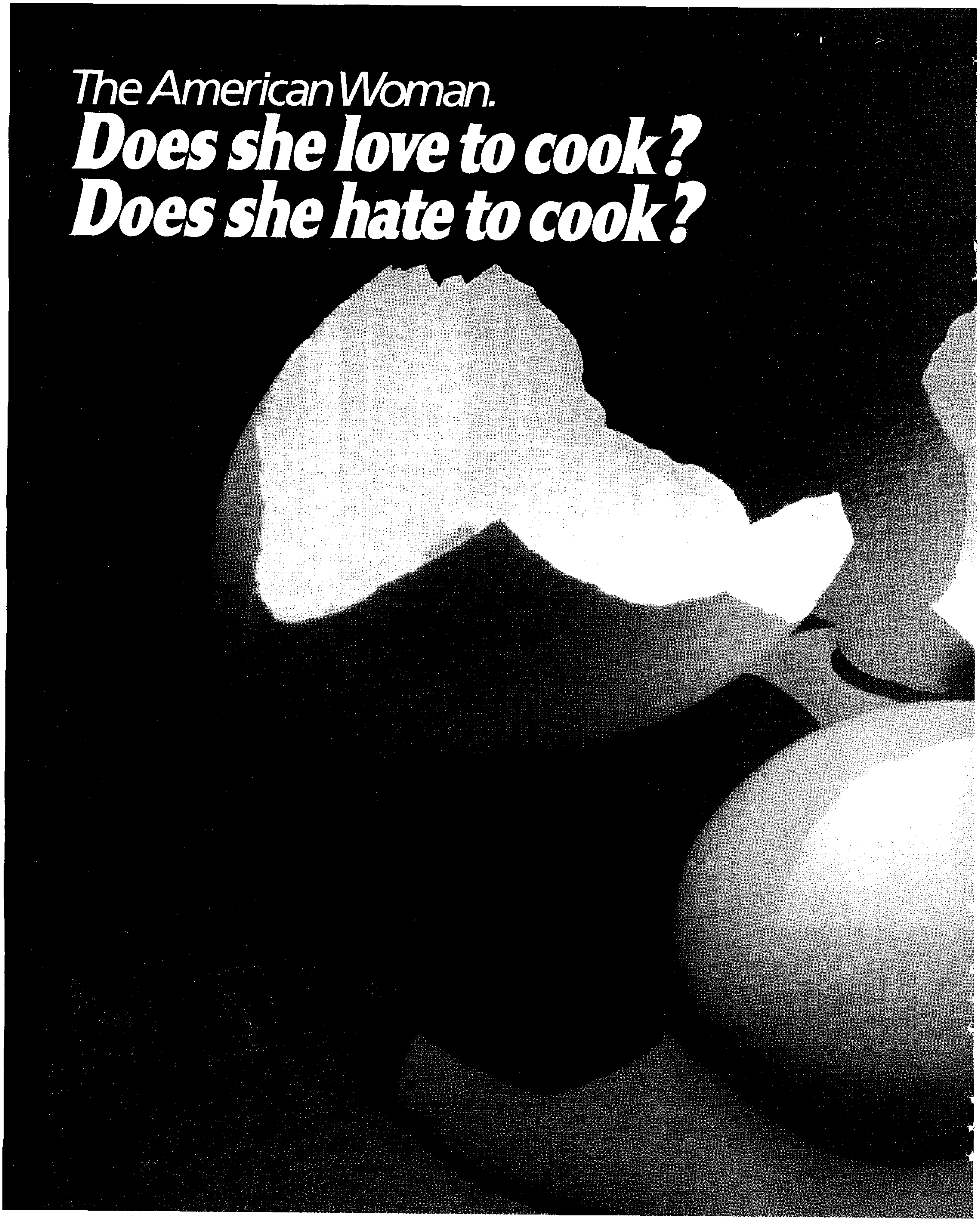
In 1970, for the sake of conciseness, management changed the name to SSC&B. It also bought a 49 percent interest in Lintas, the in-house ad agency for Unilever, the household-products manufacturer. Nine years later, Interpublic, the largest agency holding company in the world, snapped up SSC&B, all 74 offices in 40 countries, for $40 million in cash—at the time the largest acquisition in advertising history. In 1982, Interpublic added the rest of Lintas for around $20.5 million.

SSC&B had been content to chug along in relative obscurity until a fateful lunch in its forty-second-floor dining room on November 19, 1981. Amazed at what he had unearthed about the agency, Ron McDougall, then senior vice-president of Pillsbury's Steak & Ale Restaurant Corporation, a soon-to-be client, cracked that SSC&B was advertising's best-kept secret. "That was flattering and disturbing," says chief executive Ken Robbins. "We wanted to be the best, but we didn't necessarily want to be a secret."

Two and a half years of intense internal wrangling later, the agency took the wraps off with its first ad in the New York *Times*. "You know, the advertising for the fastest-growing new soft drink, the fastest-growing new laundry product, the fastest-growing new analgesic, the fastest-growing new beer, and the fastest-growing new anti-perspirant *all came from the same agency*," the quoted dialogue begins. "Why, that's remarkable!" goes the response. Then, "No, that's SSC&B"—reminiscent of ads for GTE. More remarkable is the fact that the ad doesn't identify these products as Diet Coke, Snuggle, Panadol, Amstel Light, and Lady Speed Stick.

This faint attempt at drumbeating has not been enough to secure widespread public recognition for SSC&B. But no matter. On its own, the agency has enough industry recognition to secure plenty of clients and products on which to practice its alchemy. In the last five years, SSC&B has doubled its billings and moved out of the kitchen and bathroom, the realms where, previously, most of its products had reigned. Half of the new billings have come from clients already on the roster. Thomas J. Lipton added its herbal tea and Good Humor ice cream; Johnson & Johnson its Stretch 'n Dust, Affinity shampoo, and Assure! panty liners; Carnation its trail mix and New Breed dog food; and Citicorp its Diners Club. Pillsbury added its Bennigan's Tavern chain of fern bars, Sterling Drug moved in Panadol, American Tobacco turned over Tareyton, Lever Brothers added its Shield bar soap and Snuggle, a fabric softener not yet available in New York, and Coca-Cola, wowed by the rocketing triumph of Diet Coke, rewarded SSC&B with Tab.

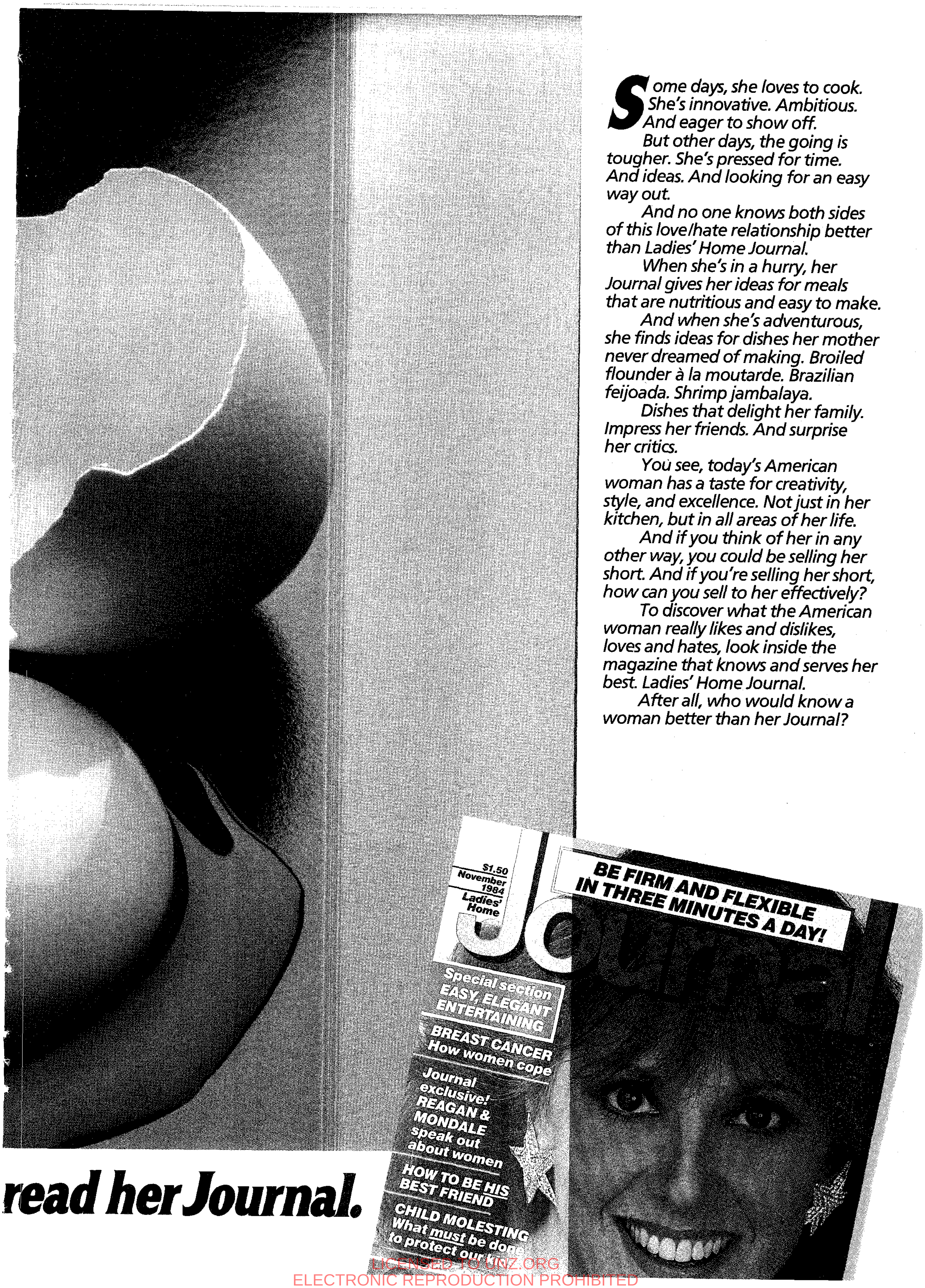
New clients also came aboard. Van Munching & Company conferred its Heineken and Amstel Light beers on SSC&B, Datapoint its computers and office systems, and U.S. JVC its tape, TV's, radios, hi-fis, video recorders, and cameras. And while these accounts were waltzing in the front door, few were slipping out the back. Those that did depart



The American Woman.

Does she love to cook?
Does she hate to cook?

If you want to know the American woman


$1.50
November
1984
Ladies'
Home
Journal
BE FIRM AND FLEXIBLE
IN THREE MINUTES A DAY!
Special section
EASY, ELEGANT
ENTERTAINING
BREAST CANCER
How women cope
Journal
exclusive!
REAGAN &
MONDALE
speak out
about women
HOW TO BE HIS
BEST FRIEND
CHILD MOLESTING
What must be done
to protect our

Some days, she loves to cook. She's innovative. Ambitious. And eager to show off.

But other days, the going is tougher. She's pressed for time. And ideas. And looking for an easy way out.

And no one knows both sides of this love/hate relationship better than Ladies' Home Journal.

When she's in a hurry, her Journal gives her ideas for meals that are nutritious and easy to make.

And when she's adventurous, she finds ideas for dishes her mother never dreamed of making. Broiled flounder à la moutarde. Brazilian feijoada. Shrimp jambalaya.

Dishes that delight her family. Impress her friends. And surprise her critics.

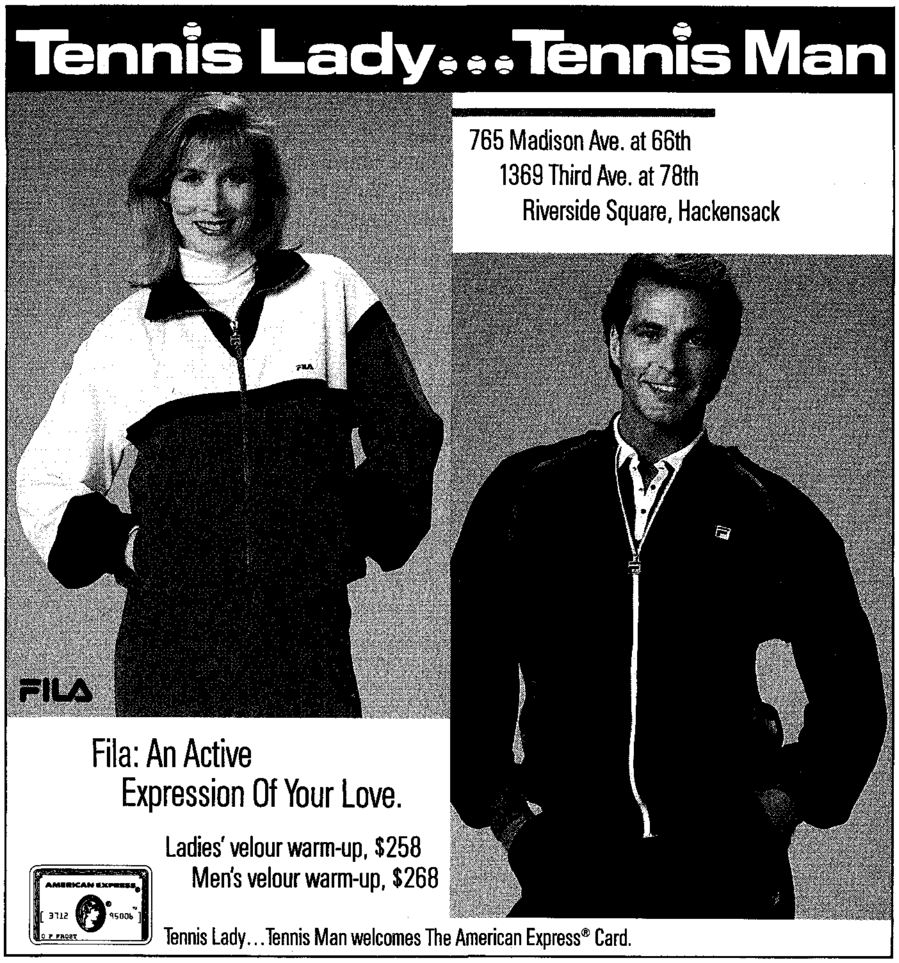
You see, today's American woman has a taste for creativity, style, and excellence. Not just in her kitchen, but in all areas of her life.

And if you think of her in any other way, you could be selling her short. And if you're selling her short, how can you sell to her effectively?

To discover what the American woman really likes and dislikes, loves and hates, look inside the magazine that knows and serves her best. Ladies' Home Journal.

After all, who would know a woman better than her Journal?

read her Journal.



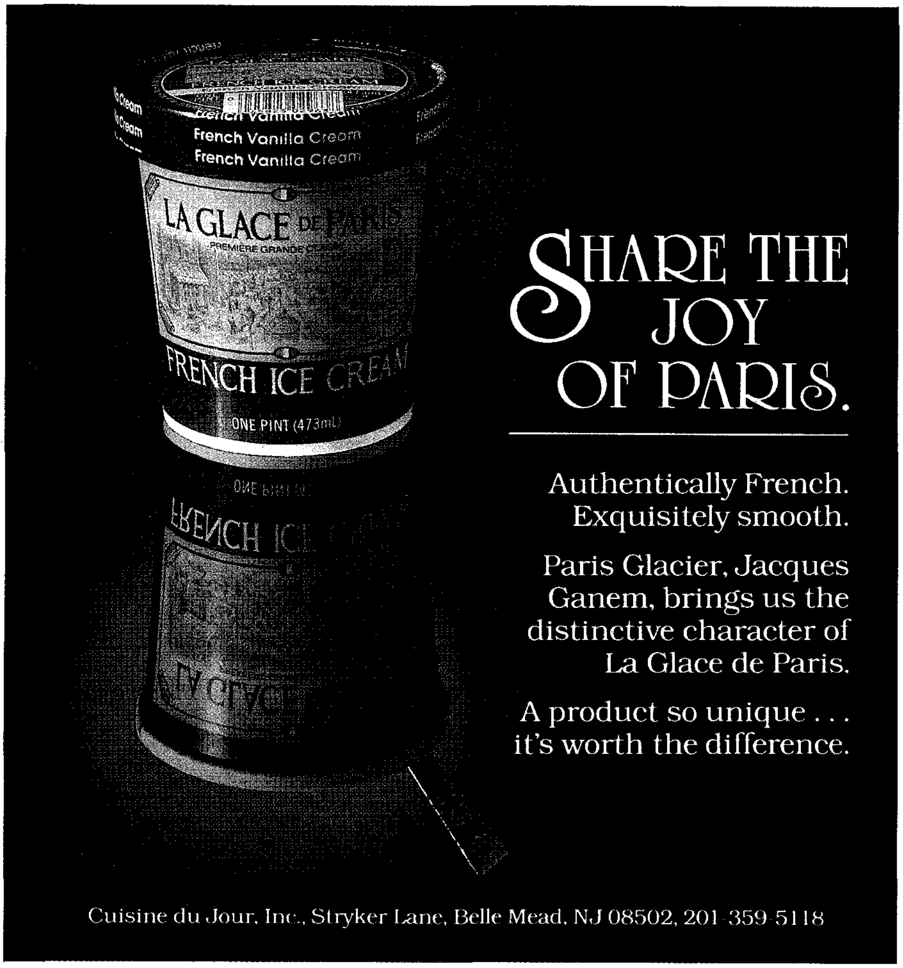
Tennis Lady...Tennis Man

765 Madison Ave. at 66th
1369 Third Ave. at 78th
Riverside Square, Hackensack

Fila: An Active
Expression Of Your Love.

Ladies' velour warm-up, $258
Men's velour warm-up, $268

Tennis Lady...Tennis Man welcomes The American Express® Card.



SHARE THE
JOY
OF PARIS.

Authentically French.
Exquisitely smooth.

Paris Glacier, Jacques
Ganem, brings us the
distinctive character of
La Glace de Paris.

A product so unique...
it's worth the difference.

Cuisine du Jour, Inc., Stryker Lane, Belle Mead, NJ 08502, 201-359-5118

included some that SSC&B dropped because they were unprofitable.

Indeed, profit—as opposed to creativity for its own sake—is what the agency is all about. In the early days, president Sullivan complained that too many agencies were "writing valentines instead of advertisements," and today, chairman William Weithas insists, SSC&B "is not in business to create advertising; we're in business to create customers." Alas, this philosophy has often resulted in undistinguished and forgettable advertising—ads that sell but fail to win awards.

But the strategies behind these colorless spots are anything but humdrum, for SSC&B has an uncanny knack for plotting a product's positioning or repositioning. Take the case of Johnson's baby shampoo. After the agency's research revealed that fewer babies were being born nationwide than in the days when the shampoo had first appeared, and that men shampoo (and worry about it) more than anybody, SSC&B stressed the gentleness theme, ran the advertising on sports programs—and turned that product into not just the best-selling baby shampoo and the No. 5 shampoo overall but the leading regular shampoo among men.

There's little guesswork and lots of teamwork in the plodding process of developing strategy. While other agencies review ads after they're done, SSC&B's strategy-review board—management chiefs and directors of creative, media, and research—rallies well in advance. Before deciding on an approach, agency representatives show consumers concept boards displaying different phrases or themes being considered. Soda drinkers were shown over 100 tentative ad themes before SSC&B hit on "Just for the taste of it" for Diet Coke. "Copywriters wait behind the door of these concept sessions with grease pens, rewriting slogans and shipping them in," says creative director Frank DeVito.

Lipton Cup-a-Soup hit the market at the beginning of the single-person-household revolution. "It could have disappeared the way Gerber's single servings did," says director of marketing services Larry Lamattina. "They spoke to one's loneliness. Our concept groups steered us away from that quicksand." Instead, Lipton assured consumers that the instant soup, like the stuff in a can, makes you feel good.

Even what is perhaps the agency's best-known commercial—the Radio City extravaganza starring the Rockettes, Bob Hope, Carol Channing, Ben Vereen, Susan Anton, Joe Namath, and Telly Savalas, among others, to introduce Diet Coke—was a strategic coup. Company mainstay Coca-Cola is marketed as the gold standard in taste, Tab as a low-calorie beverage appealing to svelte young women. So, to differentiate Diet Coke from Tab, SSC&B carried on about its taste instead of its calorie count. The result: Diet Coke became the soft drink with the fastest growth in the shortest time ever, says Jesse Meyers, editor of "Beverage Digest." It also became the best-selling cola behind Coke and Pepsi.

SSC&B came up with "Lipton tea lover" Don Meredith to dispel the notion that the brew is just for little old ladies from Boston. For Heineken, the agency shunned life-style vignettes, athletes, and hard hats to stress instead the quality of the beer. And with its "Be a fresh-dressed woman every day," it found a profitable niche for Carefree panty shields, positioning the product for between-period use.

To show that Dixie paper plates are a cut above their flimsy, leaky competition, SSC&B's team turned out an imaginative theme straight from the school of product demonstration. A Benihana-type chef attacks two different-brand plates. One of them (guess which) stands up to his merciless cuts; the other shreds into ribbons. The conceptualizers discovered that sales of Contadina tomato paste were dribbling away because of competition from the ready-to-eat sauces in a jar, so SSC&B built on its successful squeezing-eight-great-tomatoes-in-this-itty-bitty-can theme of old. How do they do it? the commercial asks. By adding nothing else—not even salt—it answers, implying that the jarred sauces are loaded with no-no's.

And while most cat-food commercials emphasize finicky eaters (Morris, for 9-Lives) or celebrate their name (Meow Mix), Friskies Buffet talks taste. The concept: Nothing but nothing will tear cats away from Friskies—not even a parade of costumed cockatoos marching to the strains of "The Stars and Stripes Forever." The trick in this spot was keeping the cat uninterested in the birds—no easy feat. SSC&B first tried green parrots. They were fired for their intractability. The pinch-hitting cockatoos bickered and straggled, hacked off one another's outfits, and even fell into the moats lining the runway that were intended to keep them in line. "The execution," says Robbins, "was less magical than the concept."

With Carnation's Mighty Dog, SSC&B took an equally anthropomorphic tack. A schnauzer, speaking in his native tongue, exhorts his fellow canines to take a stand on what they really like to eat. English subtitles clue in those not fluent in Barkese.

Such spots could position SSC&B as the leading agency of animal high jinks. Not exactly a distinction it covets, perhaps—but if the concept works and the product sells, it'll take it. ■

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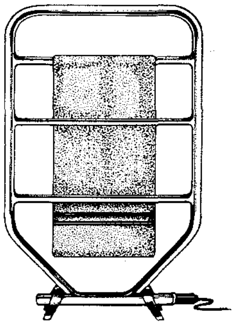

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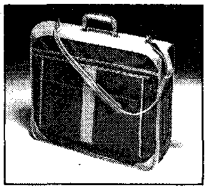
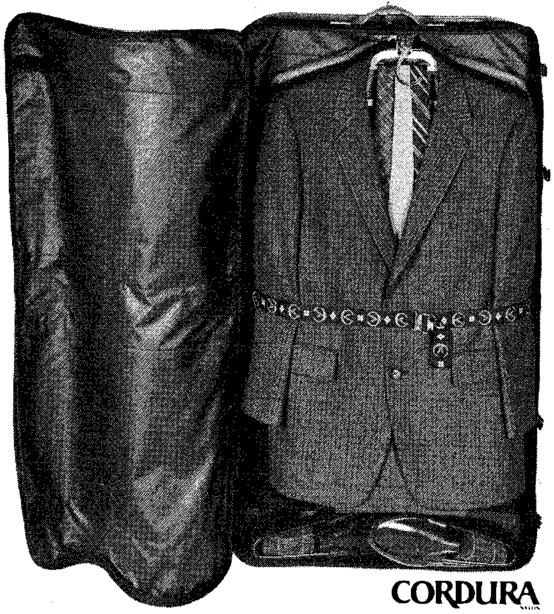


Shown: The Cougaroo® Open Door Hangaway of Cordura Nylon, also available in all Ventura collections in many colors and fabrics



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The National Interest/Michael Kramer

BACK TO THE WOODS

Renewing the Arms Talks

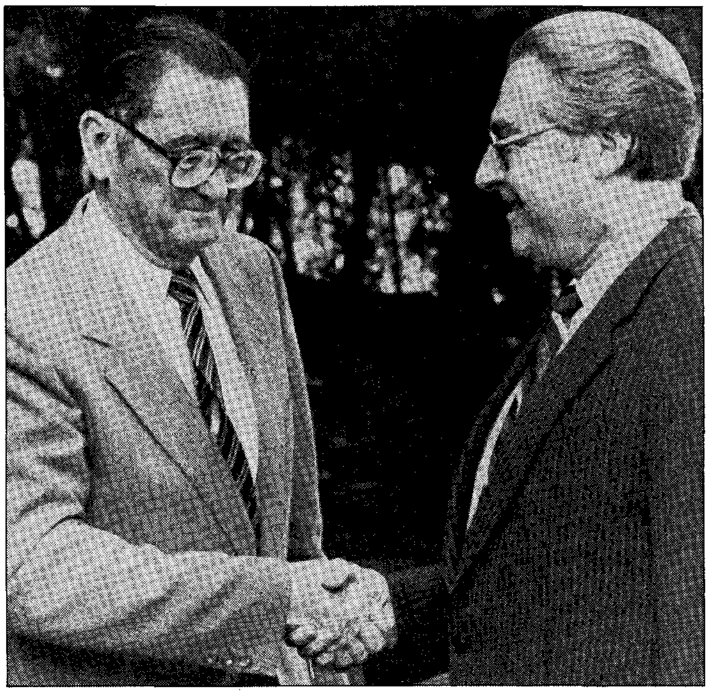
RONALD REAGAN IS SOUNDING MORE like Walter Mondale every day. The deficit, says the president, is a big problem after all; the economy is shakier than portrayed during the campaign. Even one of the solutions has a decidedly Mondalian ring: The Treasury Department's "simplification" plan will likely raise taxes if it is ever enacted. Mondale said a tax increase was inevitable; the president swore he would never countenance it—which explains the incredible White House assertion that Regan's proposal is not necessarily Reagan's. On the spending side, the budget office is proposing reductions in programs the nation was led to believe were untouchable. Is it any wonder some people are beginning to think they were conned?

Not all of this is bad, of course, and bemusement is a more rational response than anger. And in one area at least, arms control, Reagan's new push is as welcome as it is overdue.

The mood today is optimistic, an overnight swing best captured at a Thanksgiving dinner in Moscow when the head of the Soviet Foreign Ministry's American department joined John Denver in singing "We're All in This Together." The terse, official announcement had come only hours earlier: The United States and Russia will meet in Geneva in January to talk about the possibility of beginning a negotiation that might eventually produce an arms-control agreement. Since the dependent clauses told the real story, skepticism is the only intelligent stance, but no one can deny that something has changed.

For four years, there hasn't been enough of a Soviet-American relationship to justify even an expert's attention. And the Russians weren't the only ones at fault. Besides his highly charged rhetoric, Ronald Reagan's contribution to things nuclear has been of the worst kind. The United States has become a reliable supplier; America has been selling its atomic technology indiscriminately, even to nations that haven't signed the non-proliferation treaty. The only ray of hope since 1981, the "walk in the woods" between Paul Nitze and his Russian counterpart, dimmed to darkness when the negotiators' superiors got wind of a potential compromise—and the arms-control savants are still debating who's most to blame.

But self-interest has a habit of changing. Today, after an unprecedented peacetime defense buildup, the United States is under pressure both at home and abroad to slow the arms race, and the president himself appears eager to emulate Richard Nixon and make Russia his China. On the other side, as Henry Kissinger says, Moscow perceives "a need for a period of calm to sort out succession problems and to invigorate a moribund economy." There is also in Moscow a growing anxiety about America's Star Wars plan, a technological leap the Soviets seem to believe they can't match, even though it is still just a theory. It is Star Wars that gives the United States leverage, says Brent Scowcroft, President Ford's national-security adviser. It is Star Wars that drives Russia to the table.



Détente anyone?: *E. L. Rowny and Viktor Karpov in Geneva in 1983.*

There is no doubt that it is the Soviets who have blinked. They said they wouldn't talk until America's Pershing II and cruise missiles were removed from Europe, but here they are, ready to talk nonetheless. By leaving the negotiations last year, Moscow hoped to create political turmoil in the West. It didn't. Reagan has been re-elected, and the American position remains unchanged: The United States would be willing to halt its deployment of missiles in Europe *as part of* a Soviet-American agreement, but it will not recall its missiles as a *precondition* for talks. In order to return to the adjourned negotiations and still save face, the Russians have invented a new terminology. They aren't, they say, *returning* at all; rather, they are agreeing to "new" talks. On balance, then, Reagan's tough first-term stance has worked well—or at least it hasn't hurt—and the United States, strengthened psychologically as well as militarily, will be talking to the Soviets from a more confident position than before.

So the news is good—but it is wise to consider the obstacles and to appreciate the true, and limited, value of arms control.

First, no matter what the president may desire, the split among his advisers is real and deep. The question is whether to try for meaningful controls or simply develop the weapons we think we need and limit the arms discussions to peripheral matters that could be resolved without formal agreement. Roughly, the doves, or those in favor of substantive talks, are at the State Department. The hawks reside at the Pentagon, where the doublespeak would amuse even George Orwell: The military's latest euphemisms for peace and war are "permanent pre-hostility" and "violence processing."

Between Moscow and Washington, the divisions are equally ingrained. The problem is what to talk about. Both sides have different agendas. America wants to deal with intercontinental missiles; the Soviets want to stop a space race and will likely propose a "mutual pause" in the deployment of intermediate-range missiles. To the latter, even the doves say *nyet*. "We are looking for equality," says National Security Adviser Robert McFarlane, who cites a ten-to-one Soviet advantage in European-based warheads. "A moratorium . . . is not the way" to achieve equality.

When the subject turns to long-range

Photograph: UPI/Bettmann.

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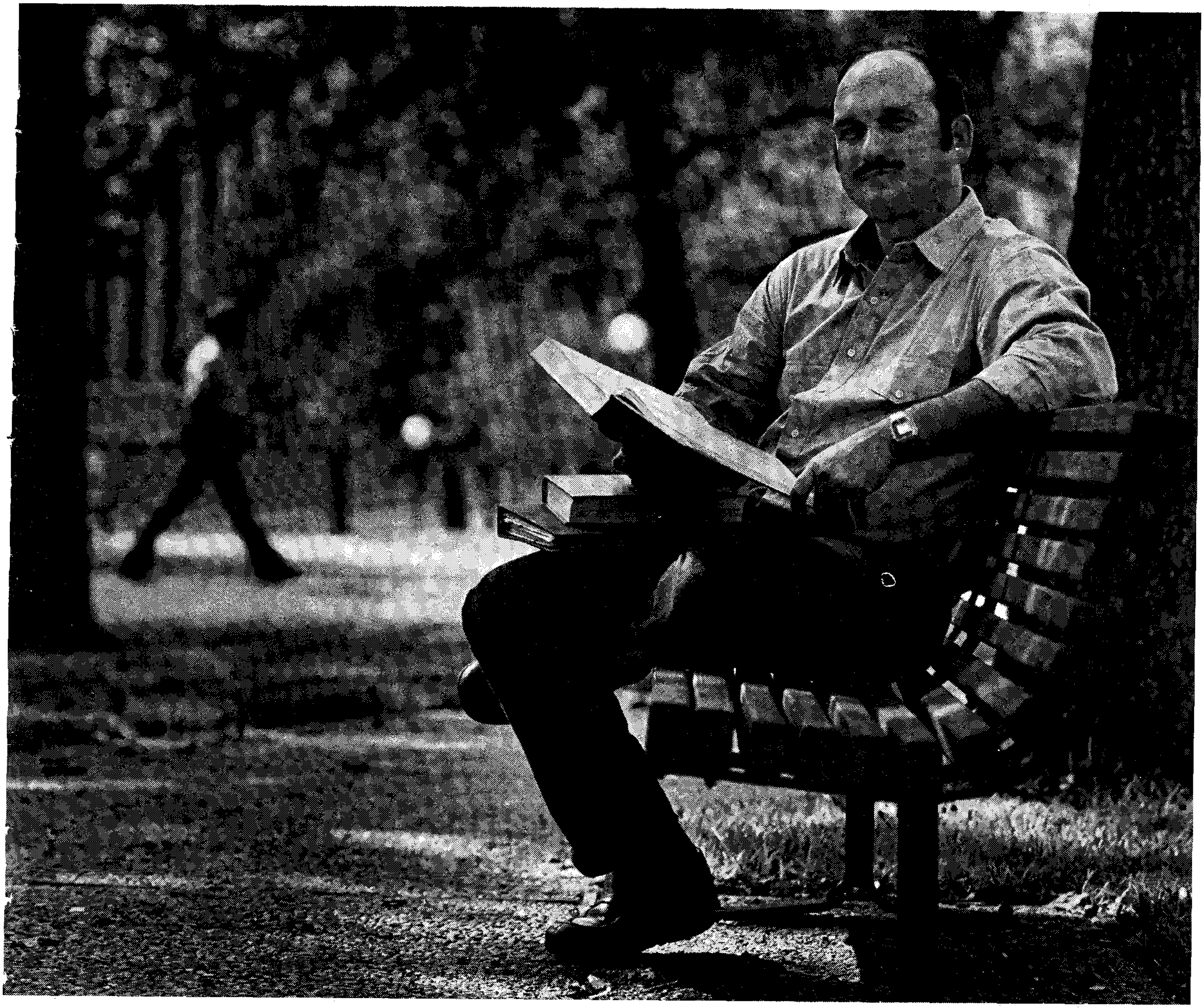
Charles Wright, Houston, Texas. Digest reader.



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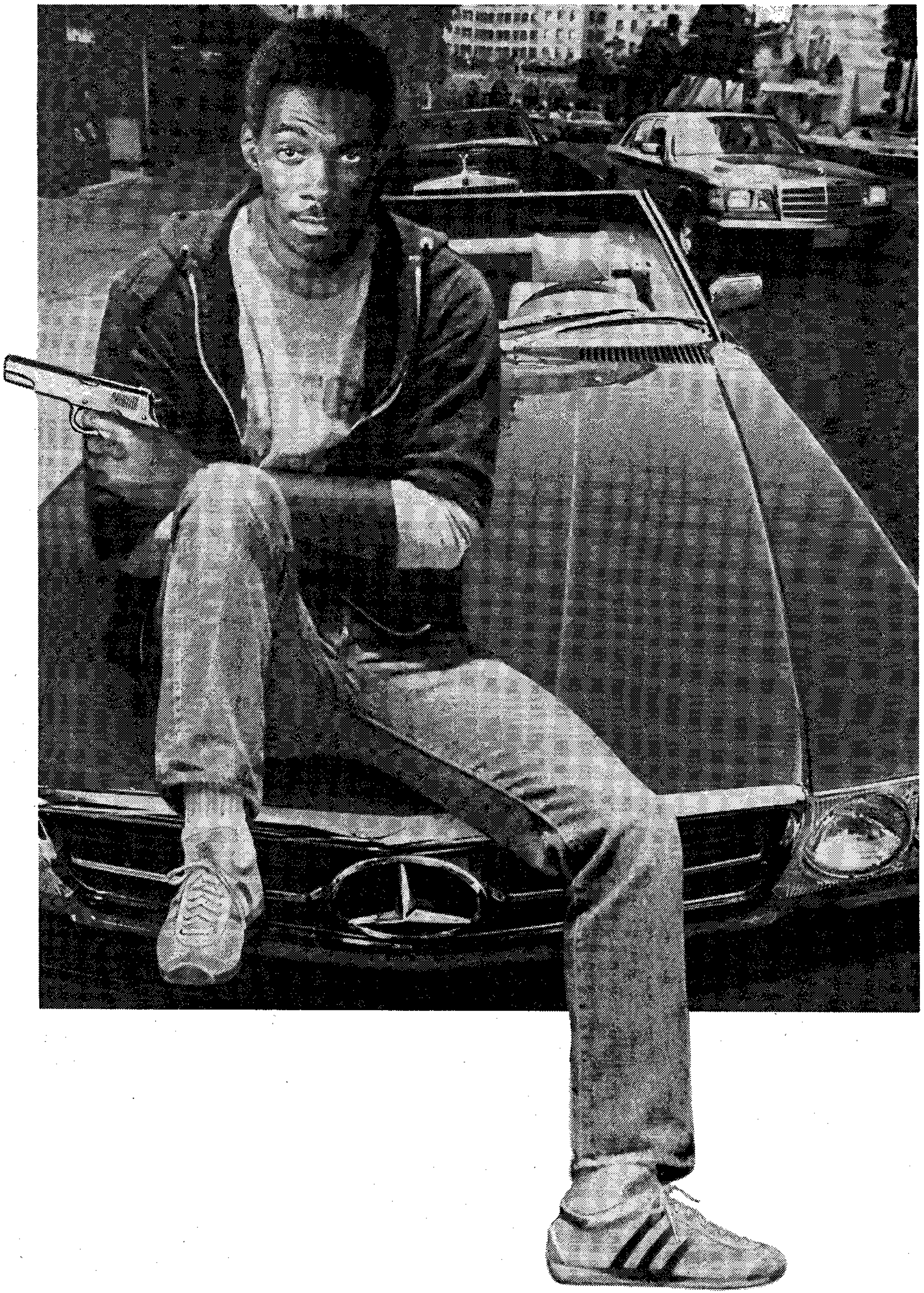

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missiles, the problem is the asymmetry of forces. Russia's prime punch is in large, land-based rockets; America relies on its "triad" of land- and submarine-based missiles and bombers. Bargaining is more difficult still because the measurements of power are different. Which is more important—"throw weight" (the weight of warheads and targeting devices that their missiles can deliver) or the number and diversity of launchers, including the larger bomber-carried cruise missiles the Soviets are only now beginning to duplicate? Even under the best circumstances, these questions alone promise a complicated and time-consuming negotiation.

Assuming, *arguendo,* that *these* hurdles can somehow be jumped, it is important to remember what even the most successful arms-control agreement can—and cannot—accomplish.

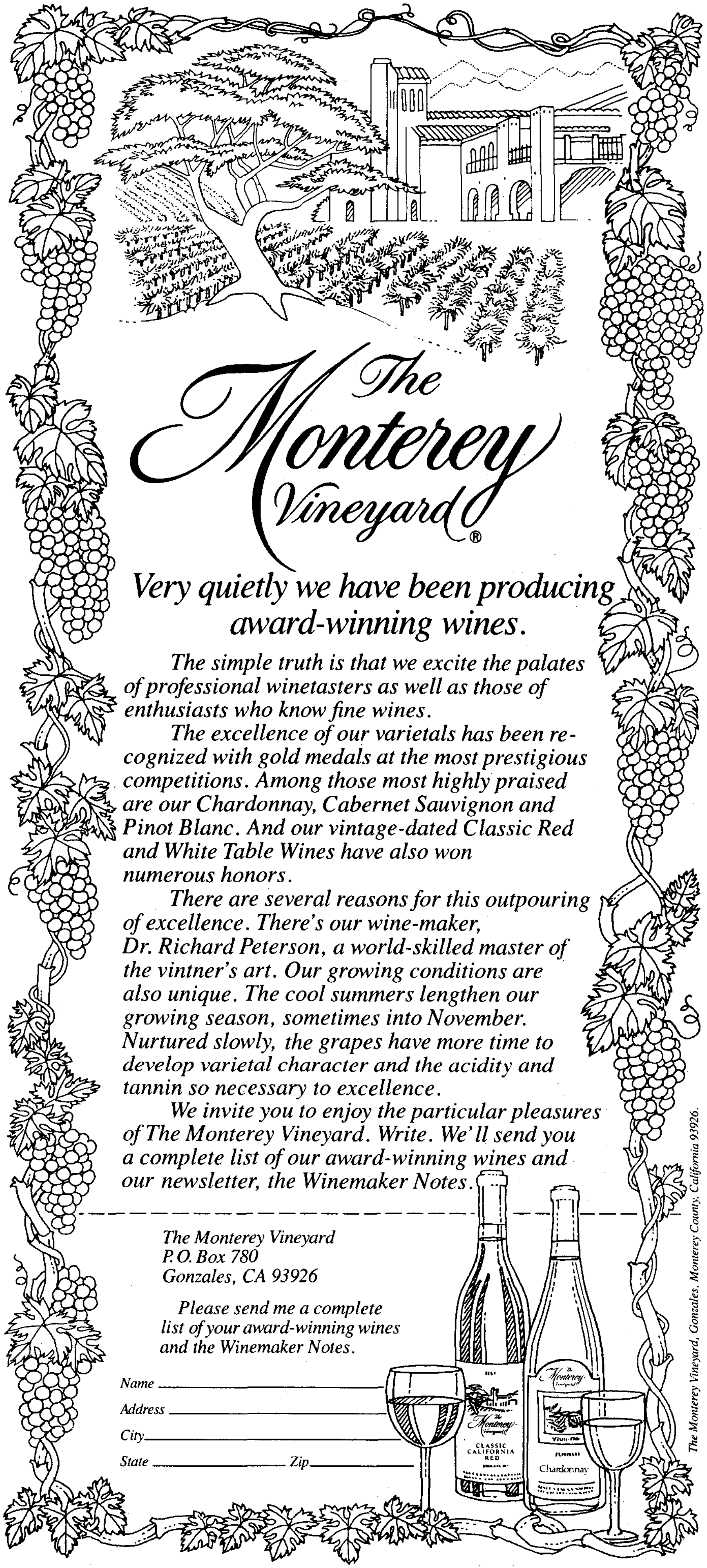
First—and foremost by far—arms control cannot by itself reduce the threat of war. "That," says Brent Scowcroft, "is a function of the Soviet-American *political* relationship. If we don't get along, the worst is possible. If we do get along, we will have peace no matter how many weapons we both have."

Second, arms control cannot minimize the damage if war does come. Both sides can obliterate the world several times over. The numbers game, however it is calculated, is an illusory exercise; enough of the bad stuff will remain to do the job with ease. So *control* is a placebo. Only *reduction*—and reduction close to zero—could limit the potential for extinction, and no one even dreams of such minimal stockpiles.

Third, arms control cannot restore America's margin of nuclear superiority. *That* advantage was lost long ago, and it is gone forever. Simply put, the Soviets won't give up something for nothing.

There are three positives. First, at a bare minimum, arms control can limit biological and chemical weapons, and if it does only that, it will have succeeded. Second, arms control can deal with the *character* of nuclear weapons in an effort to make them less destructive, especially where radiation is concerned. And it can change the targeting criteria so that there might be a chance for *something* to survive if the buttons are ever pushed.

Third, and most important, just as arms control alone cannot reduce the threat of war, it *can* help minimize distrust and suspicion; it can, in short, be *one* step toward improving the political climate, the only improvement worth caring about when overkill remains the rule. It is for this reason that the Geneva talks should be applauded, even if, eventually, they are judged to have failed. In other words, talk is cheap, but talk is better than silence. ■



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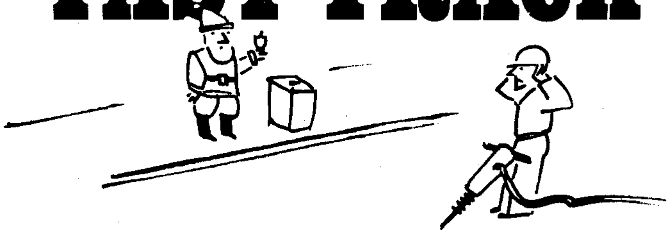
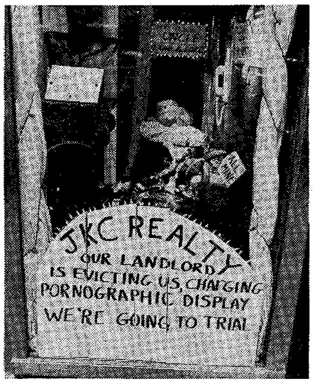


RETAIL

High-Stakes Card Game



CHROMA CARDS IS THE KIND of shop that epitomizes New York taste: In its three card-store branches, the walls are lined with sleek Art Deco cards, whimsical comic cards, erotic cards, all manner of cards. "It's a place where you could go to get something for your lover or your grandmother," says owner David Heer. "It's the best card shop in the city," one patron recently declared.

That's why, now that Chroma's Chrysler Building branch is facing eviction, customers are signing petitions pledging their support for the store.

The landlord of the Chrysler Building, JKC Realty, Inc., is charging that one of Chroma's displays—a collection of cards showing men's pectorals and biceps—was pornographic ("totally innocuous," says Heer). JKC Realty would not comment on the suit, but its eviction petition cites a "display of pornographic cards" that "constituted a material breach of the Lease." (Chroma has thirteen years left on its fifteen-year lease.)

As Heer tells it, the brouhaha began a few months back when an official from St. Agnes Church, which is across the street, became outraged over the window display. When the store manager refused to remove the offending cards, a policeman was brought in.

"The police looked at the display, laughed, and left," says Heer. But soon after, JKC began eviction proceedings.

"We're treating the whole thing rather lightly," says Heer, who has installed a Christmas window display in the Chrysler Building store whose centerpiece is a Scroogish landlord. "But in reality, we're really worried about this. Closing this branch would threaten our existence."

JEANNETTE WALLS

BRIEF LIVES

OLD CHINA HAND

WHEN THE BIG NEW YORK NAMES PHONE Auntie Yuan and Pig Heaven for reservations, they ask if Ed Schoenfeld will be there. Why? Because they want to hear him unscramble the inscrutable menu with his scholarly spiel. But even the worldliest eater must chuckle at the experience: Here's New York's best-known Chinese restaurant host—a bearded, plumpish, fast-talking Brooklyn type who's not Chinese and has never carried a tray in the line of duty.

Schoenfeld, 35, went Chinese at 23 as senior captain at Uncle Tai's, the Hunanese restaurant owned by David Keh. People talked about the goofy-looking kid with the fuzzy hair and furry beard and the encyclopedic knowledge of Chinese food. Today, Schoenfeld is not a mascot but the energy behind Keh's growing number of restaurants: At Auntie Yuan, Pig Heaven, the soon-to-open Café Marimba and Safari Grill, he's consultant, talent scout, taster, manager, and public-relations man.

Schoenfeld was born to food. As a child, he loved to shop with his grandmother on Pitkin Avenue. He wanted to apprentice in a four-star French restaurant, but couldn't give up a liberal-arts scholarship at NYU; instead, he studied Chinese cuisine, because his neighborhood had so many Sichuan restaurants.

He and Keh met at Szechuan Taste (Keh's first restaurant) in 1969, when he ordered an esoteric carp-head soup and Keh came over to his table. "I knew Eddie had talent in food," says Keh, as shy and courtly as Schoenfeld is extroverted. When Keh opened Uncle Tai's in 1973, Schoenfeld was hired, but the job ended in 1975, after a fight erupted between two Chinese kitchen factions. "It was like a John Wayne barroom scene," he says. "During dinner, somebody took a flying tackle at me and knocked me out. I was lying on the floor covered with duck sauce and rice." After some years with Shun Lee's Michael Tong, he rejoined Keh in 1983 to open Auntie Yuan.

A dogged worker with a passion for ethnic markets, Schoenfeld will go anywhere to find unusual food for Keh's restaurants: In Chinatown, he makes connections with sources for shellfish and vegetables; at La Marqueta, speaking fluent Spanish, he finds sources for green coconut to use in a cocktail at Café Marimba. "I love to make connections," he says. He may seem to some a little like Sammy Glick, but his style is inseparable from his energy. "That's just my Brooklyn gestalt," he says. "Anyway, I'm a Sammy Glick with taste."

BARBARA COSTIKYAN

Photographs: left, Eli Reed/Magnum; right, Alon Reininger/Contact. Illustration by Guy Billout.

SOUNDS

MAN OF STEEL

FROM ACROSS A SUNNY Newark plaza, harmonies weave in and out: a painstaking tracery. Mozart is crystalline, Handel powered from below as if by mighty pipe organ. Johann Strauss is lugubriously metallic—an undersea waltz. Sound after unexpected sound hits the astonished ear.

The afternoon concert is the work of New York's least traditional classical ensemble: the Johnston Fantastic Symphony Steel Orchestra, twelve family members playing 39 versions of a single homemade instrument. "There is no name for that sound," says leader Herman Johnston, "but one: steel-drum sound."

Probably no one in the world produces that sound better, whether as player, arranger, or builder, than Herman Johnston. Born in Trinidad 47 years ago, he came to New York in 1980. He was armed with a formidable Caribbean reputation and one goal: to get respect for the lowly steel drum, or "pan"—a pauper's instrument made from an oilcan.

Since 1981, Johnston's group has won encores at Tanglewood, Alice Tully Hall, the Brooklyn Academy of Music, and Symphony Space.

As Johnston, no modest man, puts it, "We've torn whole *minds* up."

Impresario Edward Birdwell's, for instance. Once manager of the Boston Symphony Orchestra and a New York producer, Birdwell brought a dozen acts to Tanglewood in the summer of 1983—"and the Johnstons were by far the most successful. So successful I was reluctantly poised to kill the theater lights so the audience would get out, there were so many encores."

Johnston sits in the kitchen of the big, slightly ramshackle Far Rockaway house he and his wife (and bassist), Joan, bought last year. It's a typical musician's place: a minimal amount of furniture, thick carpeting, tape recorders strewn about. There is also a pungent West Indian stew on the stove, and, around the house, cast-off wood mallets with wrapped rubber-band heads and miniature steel-drum ashtrays.

A brawny man who loves to talk, Johnston will recount the musical triumphs leading to his unofficial islands title, "King of the Pan Men," until his and his listeners' eyes begin to glaze.

In the early sixties, Johnston already had a reputation as a fine player; having taught himself to read scores, he became a sought-after arranger. The Trinidadian pan scene of 1960 resembled a sports league as much as a musical community, with the best bands already tackling the classics—usually by ear—as tours de force with which to top one another and impress tourists.

But earning a living from music was impossible in Trinidad, so he left, eventually moving in with his sister in Brooklyn. He'd already taught Joan and his two sons to play, but he had bigger ideas: The nuclear band annexed brother Sam—a song-writing tailor in South Ozone Park—and a squad of nephews.

Within a year, the orchestra began to catch on, though between the Tanglewoods and Alice Tully Halls, its staple has remained metropolitan-area schools and churches.

In the basement one afternoon, an immediate-family rehearsal is winding down. Garth, thirteen, and Herman junior, seventeen, roll their eyes, irked at having to run through parts they already know. Behind her battery of basses, Joan Johnston gingerly essays an unfamiliar "Jesu, Joy of Man's Desiring." Rapid maneuvers around seven large oil barrels are tough for anyone; for tiny Joan, playing becomes a feat of comic bravery, with every measure a predicament. Finally, exhausted and semi-satisfied, she goes upstairs to watch a soap opera.

Herman Johnston stays where he is, among his pans and tools. His eyes soften, losing the mad glint they get when he's talking full speed. Standing at his echophone drum, he even forgets to say "I invented this," and just plays. Liquid and shimmering, pure melody floats up from the scarred steel.

TONY SCHERMAN

PRICES

HERE'S WHAT SOME traditional Christmas items cost around New York this year:

☐ Bunch of holly from York Floral (804 Avenue of the Americas), $3.50.

☐ Eight-foot balsam fir from Farm and Garden Nursery (2 Avenue of the Americas), $34.75.

☐ Eighteen-inch double balsam wreath decorated with cones, blue juniper, and red berries, from Christatos & Koster, Inc. (709 Madison Avenue), $25.

☐ Box of 35 miniature colored lights from Silvestri at the Trim-the-Home shop at B. Altman (361 Fifth Avenue), $10.

Photograph by Eddie Adams/Gamma-Liaison.

WORST BET

Indelible Ink

DIANA STARR LANGLEY, A California businesswoman, finds that when she walks into a meeting, people tend to stare very closely at her right eye. The reason is that she has had a permanent eyeline tattooed on her eyelid—a way of publicizing an expensive cosmetic-surgery technique that she is trying to market to doctors around the country.

"It's like having makeup that doesn't wash off," says Langley. "I only had one eye done myself so we could do before-and-after pictures. I'll probably have the other one done after the first of the year."

The process, called Accents, involves injecting pigment into the dermis, or the second layer of skin, under the eyelid. Ideally, the patient is left with a halo of small dots along the lash line, which gives the eye a darker look.

According to Dr. Robert Fenzl, the West Coast microsurgeon who helped develop the procedure, the principle is the same as in tattooing, but the equipment is more sophisticated and the effects are longer lasting.

"What we've done is to make the technique less painful and more cosmetically acceptable," says Fenzl. The average operation will last about 30 minutes and cost between $800 and $1,500.

But some specialists don't think the procedure is worth the money.

"It's not an appealing idea," says Dr. Sherrell J. Aston, a cosmetic surgeon at the NYU School of Medicine. "Like a tattoo, this is permanent, and if styles change, it would be very difficult to remove. I know I'd prefer that my wife not have this done."

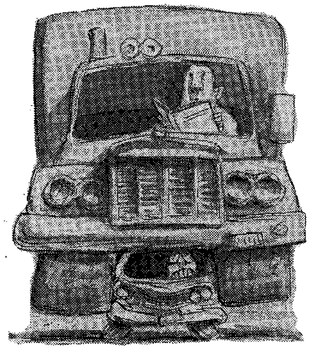
PETER BLAUNER

MINOR OUTRAGE

A REALLY BAD READ

I WAS STOPPED AT A TRAFFIC light on West Street in lower Manhattan one morning several weeks ago. The light turned green. I hesitated while I hooked on my seat belt. Just as I stepped on the gas, I got smacked from behind by a large truck. I jumped out of my car. The truck driver slowly climbed out of his cab.

"What happened?" I asked.



"I didn't see you," he answered, which was hard to believe, since my car is a bright-orange Volvo.

"What do you mean you didn't see me?" I said.

"I was reading," he said. "It happens."

My car suffered $1,200 in damages. His truck was fine.

JANET PINES

L. A. TELEX

WEST HOLLYWOOD SECEDES

ONE WEST HOLLYWOOD CITY councilman is so besieged by reporters' calls, from as far away as Tokyo and Rome, that he is agreeing to interviews "only if they take five minutes." Such is the price one pays for being a city councilman in the first city in the country run by a homosexual majority ("Fast Track," October 29). On November 6, a coalition of homosexuals and pro-rent-control senior citizens in this two-square-mile strip of land between Beverly Hills and Hollywood voted two to one to form a new city. At the same time, they elected five council members, three of whom are homosexual.

Last week, the new council—which includes a 31-year-old lesbian activist and a 73-year-old retired schoolteacher and rent-control activist—met for the first time. "The first thing on our agenda is a rent freeze and a moratorium on eviction until we draft a rent-control ordinance," says Councilman John Heilman. "Another issue at the top of our agenda is a moratorium on development. A gay-rights bill will also be a top priority."

L.A. TELEX

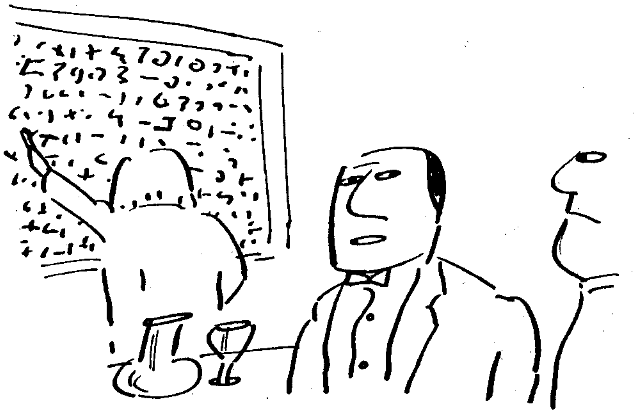
The new City Council is determined to show the rest of the country that it is more concerned with running an efficient city government than running what homosexual leaders have called a gay Camelot. The board's first hire, for example, is a 62-year-old veteran city administrator who recently helped Westlake Village, a conservative Los Angeles suburb, form a new city.

"I think it's a disservice to call it a homosexual city," says gay councilwoman Valerie Terrigno. "I'm afraid it may become the case that everyone who lives here will be labeled gay, whether they are or not."

Indeed, the real fight in West Hollywood is not over gay rights but over rent control. "We're hoping to negotiate with them," says Sol Genuth, spokesman for the Apartment Association of Greater Los Angeles. "We're hoping they will avoid being known to the rest of the county as another Santa Monica, another radical-left-wing kind of place. But we're hoping against hope."

JEANIE KASINDORF

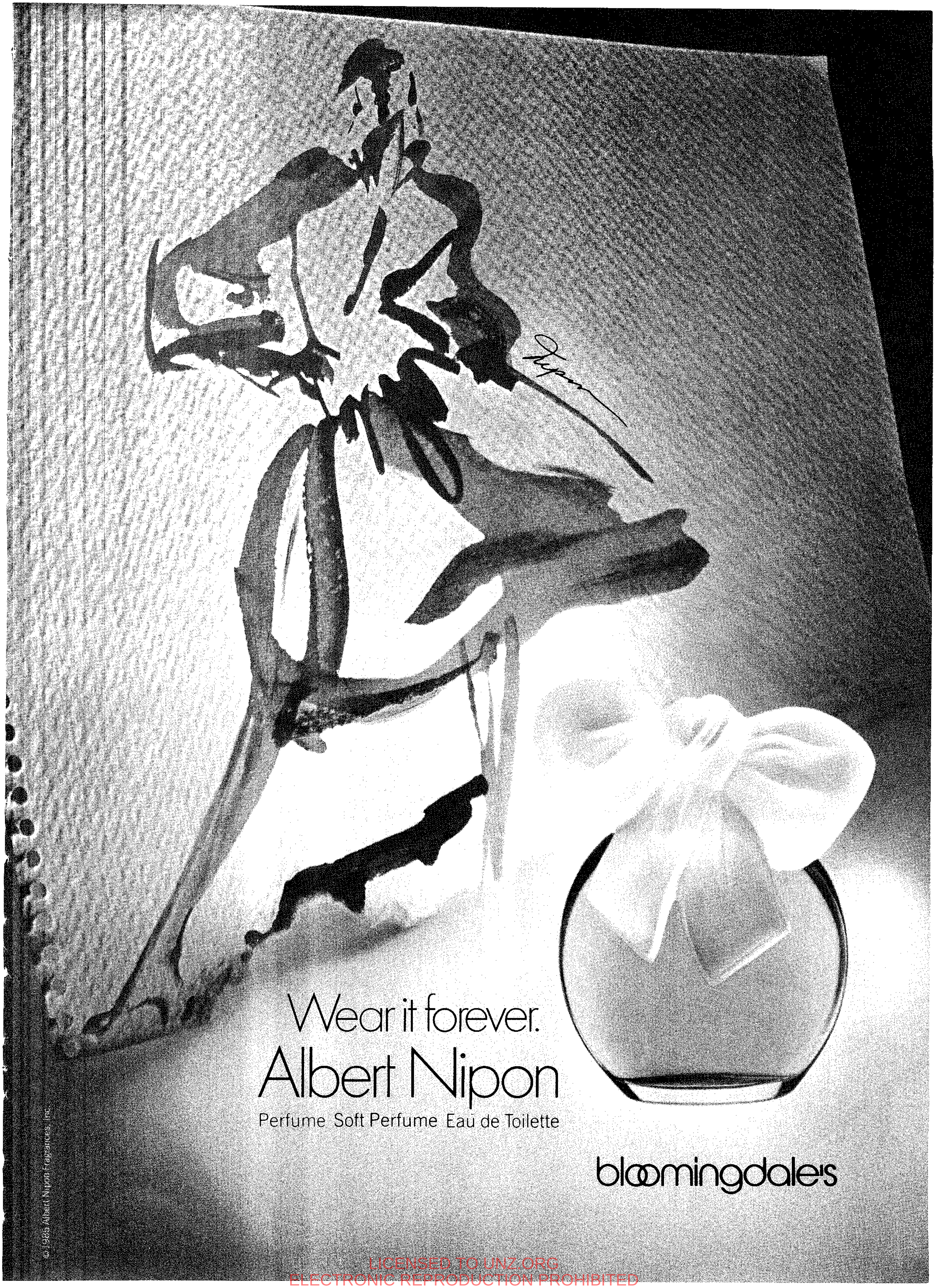
PEN & PENCIL



"Professor Worlock is working on the unified theorem of being and his second pitcher of Ramos Gin Fizz."

ANTHONY HADEN-GUEST

Illustrations: top left, Culver Pictures; center right, Peter de Sève.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RUTH RECOMMENDS

BY RUTH GILBERT

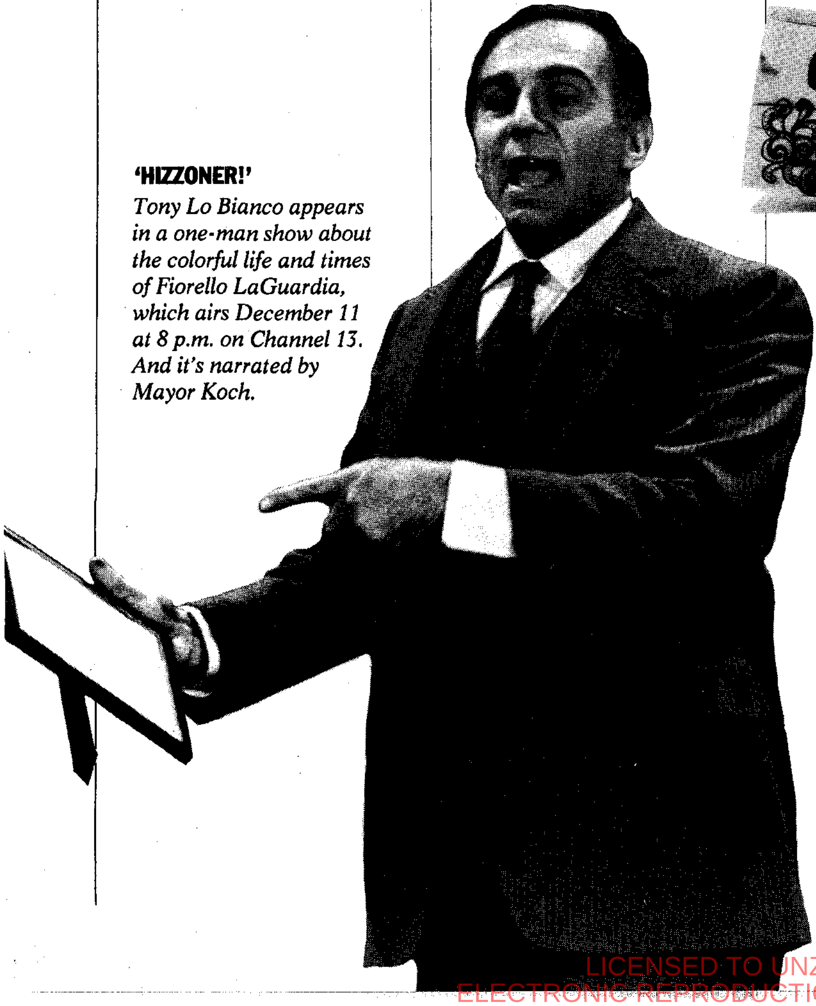
Jan DeGaetani, a mesmerizing mezzo-soprano, sings international art songs in four languages at Carnegie Hall December 4, with pianist Gilbert Kalish.

'2010'

The sequel to 2001: A Space Odyssey *deals with the search for life on Jupiter's moons. Below, Bob Balaban communicates with HAL. Remember HAL and the trouble he made? The film opens December 7 at Loews Astor Plaza.*

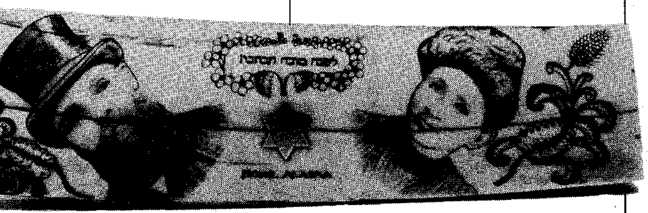
ANNUAL CHILDREN'S CHRISTMAS PARTY

The Museum of the City of New York is the congenial host, and Santa is on hand. Sing along; have your face painted like a clown's; see the cartoon How the Animals Discovered Christmas; *and have cookies and cider. It all happens December 10 from 2 p.m., and admission is $8.*



'HIZZONER!'

Tony Lo Bianco appears in a one-man show about the colorful life and times of Fiorello LaGuardia, which airs December 11 at 8 p.m. on Channel 13. And it's narrated by Mayor Koch.



'THE JEWISH HERITAGE IN AMERICAN FOLK ART'

Above, a New Year's greeting created in Nome, Alaska, in 1910. It's engraved on a walrus tusk with a brass inset, and you can see it at the Jewish Museum through March 15, 1985.

'DOUG HENNING AND HIS WORLD OF MAGIC'

The magician, his 450-pound tiger, his Magical Dancers, his Tunnel of Awe and Miracle Levitation Vanish, and more will mystify you at the Lunt-Fontanne Theatre December 11 through 30.

Photographs: bottom left, Don Perdue; center right, the Jewish Museum, New York.

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The STORY of the 'MAYFLOWER MADAM'

By Anthony Haden-Guest

They were standing on the pavement outside the court. There had been a lengthy wait in the cold, and Sydney Barrows was bored and a bit nervous, so she started to dance. It was just a few movements, really, the "sailaway arms" technique from the aerobic-dancing course she was taking at Jacki Sorensen's on 64th and Park. The woman with her studied the movements and followed.

Later, the woman—whose name is Risa Dickstein and who is Sydney Barrows's lawyer—would recall that moment of exuberance in the face of trouble. For though this was the landlord-and-tenant court, they were there on a delicate matter. Sydney Barrows's landlord, Harold Pine, was trying to evict her from an apartment on West 80th Street, and he was citing a thicket of alleged offenses, including "business use" and "traffic."

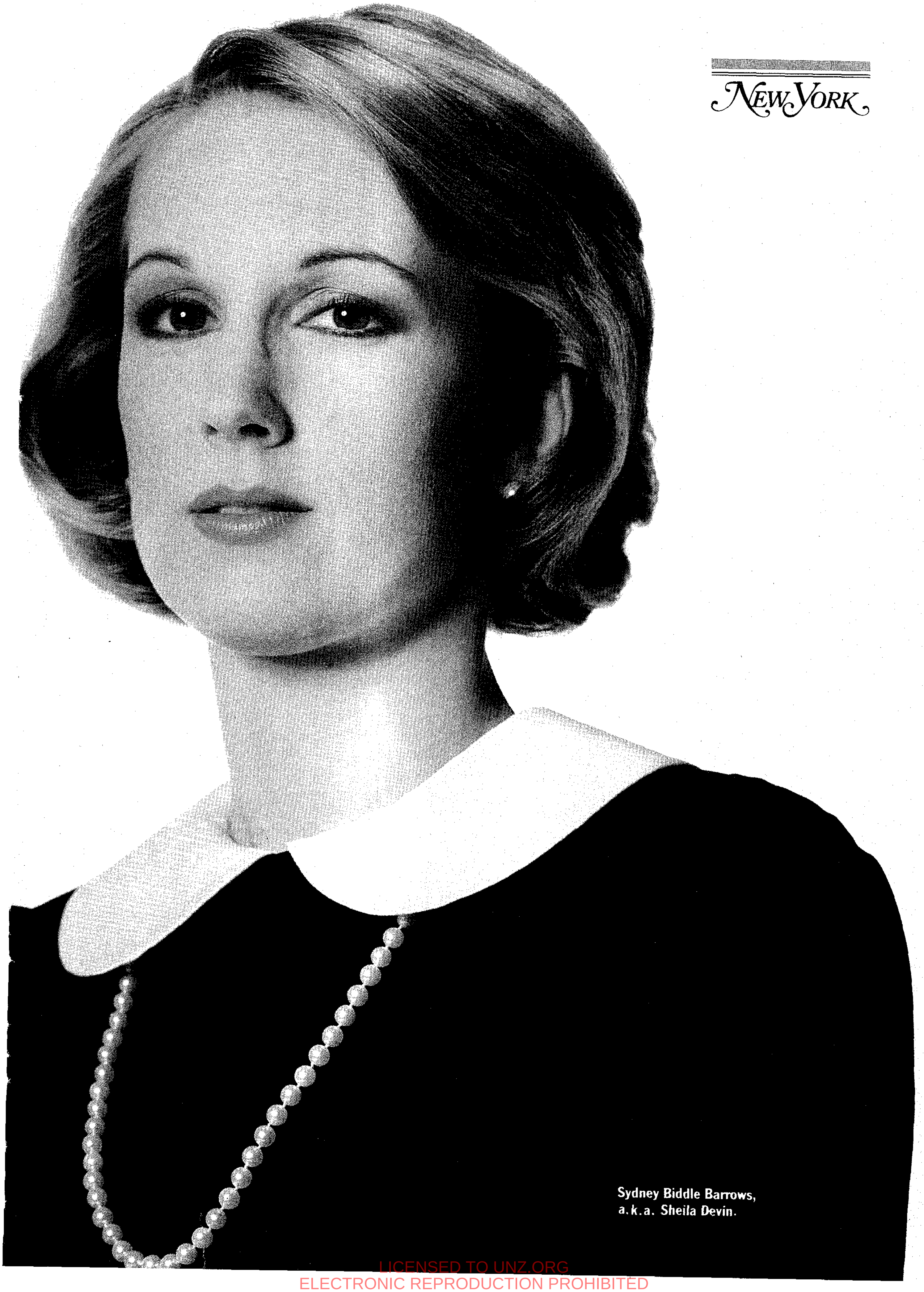
That was March—the same month that Sydney Barrows, 32, attended the annual party of the Mayflower Society at the organization's East 58th Street building. This society is for people who can claim that at least one ancestor arrived in 1620 in the legendary tub. Sydney wore a black, white-collared dress from Saks with a cut that would not have been found immodest by her Pilgrim forefathers. She is said to call it her "Mayflower dress."

Seven months later, the tabloid press would joyously appropriate the same, venerable word. For Harold Pine's complaint apparently set off a police investigation into the nature of Sydney Barrows's "business use" and "traffic." And it was thus that she became the "Mayflower Madam."

Actually, on October 11, when officers from the Manhattan North Public Morals District made two raids on the operations run by Sydney Barrows, they still believed that she was called Sheila Devin. In the smaller raid, a young woman was arrested for prostitution at the Parker Meridien hotel. In the larger raid, which took place at nine at night, ten cops from the morals squad, greatly assisted by sledgehammers, entered a small first-floor apartment at 307 West 74th Street, but discovered that their main target, Sheila Devin, was nowhere to be found. The cops then seized such office materials as

Photograph by Bert Stern.

New York



Sydney Biddle Barrows,
a.k.a. Sheila Devin.

Sydney's grandfather still lives in Philadelphia, where he just got a telegram from another Biddle relation advising him to keep his chin up. "Nobody cares about that sort of thing nowadays," he was told.

DISTRICT ATT
COUNTY OF NE
ONE HOGAN P

In a gray jacket and handcuffs, leaving the D.A.'s office.

seemed relevant and left through what remained of the door. Sydney's lawyers, Dickstein and Mark Denbeaux, contend that scavengers at some point drank four cases of Dom Pérignon and removed two TV sets and most of their client's clothing.

Sheila Devin turned herself in at the office of Manhattan District Attorney Robert Morgenthau five days later and was charged with promoting prostitution. She was wearing executive spectacles, a tortoiseshell comb, and a dove-gray jacket, the sleeves of which proved almost long enough to hide her handcuffs. She also wore a few pieces of good jewelry—a source of some concern to her lawyers when she was locked up later with some street prostitutes. Actually, the working girls were impressed with Sheila's status and tried to compute if they made as much money as her employees. They cheered her when she was released on $7,500 bail. The *Post* and the *Daily News* ran headlines on the $1-million-a-year operation, and, all in all, it looked like the most uncomplicated Public Morals coup since the busts of Las Vegas Nights in synagogues and churches in the seventies.

But it quickly came out that Sheila's real name was Sydney B. Barrows. The tabloids soon discovered a further dimension of the story when they found Sydney listed in the Social Register beneath her mother, Mrs. Felix Molzer, whose name was followed by the notation "Myf."—meaning "Mayflower descendant." Finally, the "B." in Sydney B. Barrows was found to stand for Biddle, which is to say that she is a member of the famous Philadelphia clan.

At that point, the *Post* was called by Steven Rozansky, a man who said he was Sydney Barrows's former lover. He had naked pictures of her for sale to prove it. The *Post* bought some, but then let Rozansky go. He promptly went to the *News*. The two tabloids joined in a dingdong battle, spurred on by tidbits from police "sources." It was leaked that Sydney Barrows was an executive of such acumen that an award from a previous employer hung on her office wall. Her documentation was said to be so meticulous that even the menstrual cycles of her employees were charted. There was talk of "a possible link" between the Sheila Devin operation and "a worldwide multimillion-dollar modeling agency based in Manhattan," and much was made of the famous "black book" with its 3,000 names and notes concerning the sexual peculiarities of clients.

Other sources, who have seen the material, tell me that anybody hoping for voluminous sexual information about famous New Yorkers is in for a serious disappointment. What's more, the *X*'s beside the names on the so-called menstrual chart refer, in fact, to the girls' free time. The idea of a serious "link" with any legitimate modeling agency should be viewed with extreme skepticism. And, for that matter, the "female executive award" made out to her is actually a voucher for getting discounts. She had it framed and hung for a joke.

By now, the ebullience of the Manhattan North Public Morals District has been infected with a certain caution. Police have been told not to talk about the case, "because it is creating a whirlwind," says Sergeant Raymond Wood. This is in part because of the nature of the story, but it also seems to reflect a feeling that there is some incongruity here. It is a bit, perhaps, like dealing with light marijuana users. Few people would suggest outright legalization of non-exploitative, off-the-street prostitution. But there is a sense that the authorities might be attending to more pressing matters.

THE BIDDLES ARE A SIZABLE CLAN, DESCENDED from William Biddle, a Quaker shoemaker, who emigrated in 1681 after doing a stretch in an English slammer because of his beliefs. Most of the Biddles rooted themselves in Philadelphia, but a few later moved to New York. In *The Perennial Philadelphians,* Nathaniel Burt described these New York cousins as "pried loose from Philadelphia moorings, exposed to the over-stimulation of New York, and from the Philadelphia point of view decidedly adrift on a wash of somewhat unfortunate publicity."

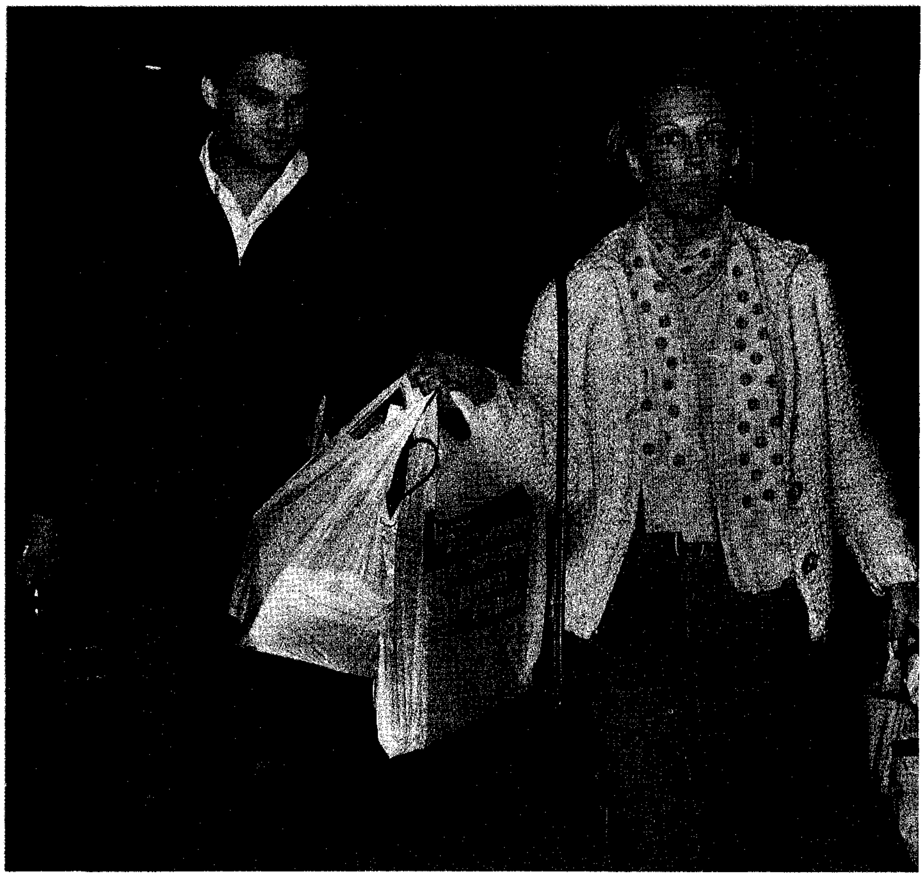
The clan has traditionally been described as divided into two types, the Solid Biddles and the Romantic Biddles.

Photograph: New York *Daily News.*

Among family members I sounded out, the opinion seemed to be that Sydney Barrows is clearly a Solid Biddle. The family, it should be said, is taking the case buoyantly. One *grande dame* pointedly remarked to a grandchild on the profits of the business, and Christine Biddle (whose grandfather, also named Sidney, was a prominent psychoanalyst) observed that she was impressed by the way her cousin dressed. But few seemed quite clear as to how Sydney came by her Biddleness. Nicholas Biddle Jr. told the Philadelphia *Inquirer* that he hadn't heard of her, though he knew the names of all his "first cousins, second cousins, and anybody else." "We aren't talking bloodlines here," a New Yorker snorted. "We're talking blood corpuscles."

The doubters are wrongly snooty. Sydney Barrows's grandfather Donald "Dan" Barrows, a Philadelphia real-estate man, married a Biddle, Sydney's grandmother. Dan Barrows still lives in Philadelphia, where he just received a telegram from another Biddle relation advising him to keep his chin up. "Nobody cares about that sort of thing nowadays," he was told. His son Donald Barrows Jr., who was in publishing, married Jeannette Ballantine, who is Sydney Barrows's mother. Indeed, it is not from the Biddles, but from her mother (who is descended from two Pilgrims) that the Mayflower tag derives.

Sydney's parents separated when she was four. She has told friends that this was never a source of unhappiness for her. She grew up with her mother in Rumson, New Jersey, an enclave of genteel money, like a somewhat subdued Locust Valley. Her mother later married Dr. Felix Molzer, an Austrian, who was once a conductor with the Vienna Boys Choir. He founded the Monmouth Conservatory of Music and plays the organ in Fair Haven's Church of the Nativity.



Cleaning up her office after the police raid.

"She was very well groomed, but she was totally nondescript," says a woman who worked with her at a fashion firm a few years ago. "She looked like a bank teller."

SYDNEY BARROWS WAS sent to private schools, first to Rumson Country Day. A former schoolmate describes her as a "thorny personality. She ruffled everyone else's feathers and was alone a great deal." Sydney then went to Stoneleigh-Burnham in Greenfield, Massachusetts, which was described to me as "where you go if you don't get into Foxcroft or Madeira." There were about 300 pupils there in Sydney's time, all girls. They wore gray skirts, white shirts, and blazers. The school seems to have been fairly placid for the early seventies, with some politics (a rally for Kent State) but few drugs.

Memories of Sydney Barrows at Stoneleigh-Burnham are cheery. She was an excellent horsewoman and active in the glee club. "She was always a great person to be with," a schoolmate says. "Very spunky. She had a great zest for life and a wonderful sense of humor."

She has told people that her father (whom she seldom sees) didn't believe that young women need to go to college. She is comfortable with her mother and her stepfather, without feeling particularly close to them. Her desires seem to have been for financial security, career, independence.

Sydney Barrows left Stoneleigh in 1970 and came to Manhattan. She spent a year trying to earn money in two or three jobs—as a receptionist, that sort of thing—before entering the Fashion Institute of Technology, where she studied fashion buying and merchandising. She also met a beau there, Steven Rozansky. Rozansky, who is Jewish and speaks with a strong New York accent, came from a world far different from hers. For Sydney, this was part of the attraction. After two years, she graduated from FIT, winning the Bergdorf Goodman Award, a $1,000 prize presented annually for "academic excellence" in her field of study.

Sydney and Rozansky took off for Europe: London, Paris, Copenhagen, Amsterdam (where he shot the infamous roll of film). After returning, they "drifted apart," as he puts it. Sydney went to work for Abraham & Straus. "She joined the executive-training department," says Francesco Cantarella, an A&S spokesman. "She worked in Brooklyn, then ran the jewelry department in Paramus. She was an exemplary employee."

Sydney next moved to Young Innovators, a firm of fashion buyers at 1441 Broadway. "We specialize in women's clothing," says Maxinne Capen, one of the partners, a woman with modishly cut blonde hair. "We are a trendy kind of company. We don't do budget. We don't do designer."

Sydney occupied a small corner office with an acoustic ceiling and a Peg-Board wall on which to hang the bits and

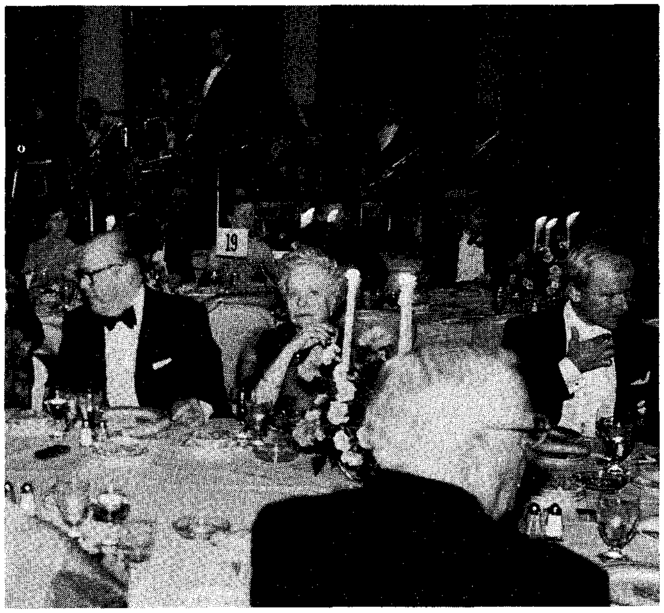
Photograph by Lenore Davis/New York *Post*.

pieces she acquired. "She was the only accessory buyer," Capen says. "She dealt with jewelry, belts, handbags, legwear, scarves." Capen estimates that Barrows was responsible for ordering $50 million worth of goods a year. Her annual salary was about $12,000.

Apparently, Sydney's personal style was somewhat out of place at Young Innovators. "She dressed very pseudo-straight," says Capen. "Plain beige stockings, an A-line skirt, glasses that were not particularly attractive. She was very well groomed, but she was totally nondescript. She looked like a bank teller." Capen says she knew nothing about the private life of Sydney Barrows. "She kept pretty much to herself," she says. "She never socialized with the other girls. I knew nothing about her background *at all.*"

Sydney arrived at Young Innovators in May 1978 and left that December on "medical leave," according to Capen. She never returned. Some sources say she was simply too straight. Indeed, she has complained to friends about "Seventh Avenue ethics." There may also have been something else: Why should an ambitious young woman be content with $12,000 a year?

SYDNEY'S BIDDLENESS WAS NOT THE ONLY SECRET part of her life in this closing phase of her garment-center career. After her arrest, some people insisted that they had already suspected she was leading a double life. One claimed to have scanned her diary, finding it crammed with "dates." Another said he had run into her at Studio 54, and she had given him a "work" number, which was not that of Young Innovators. And one of Sheila's working girls claimed that Sheila, too, had once been with an escort agency.


The Thanksgiving ball of the Mayflower Society.

Photograph by Star Black.

Sydney's metamorphosis into Sheila seems to have been a business decision, a new approach to merchandising.

To friends, Sydney Barrows denies these claims with vehemence, pointing out that she had the same boyfriend from 1978 until 1981 and that she has never been inside Studio 54. Indeed, with her understated clothing and thin-boned face, which can look alternately spinsterish and girlish, she isn't quite the swinger type. Her metamorphosis seems to have been a business decision—a new approach to merchandising.

But in any case, Sydney Barrows became "Sheila Devin"—"Sheila" because she wanted a name that began with an *S*, "Devin" misspelled after Devon McFadden, a former character on the soap *All My Children.* Sheila Devin was now an organizer, with six girls on call.

The business into which she was so ambitiously moving is a sizable one. "I would say that the paid-sexual-encounter business in New York comes to about $500 million a year," says Gary, a portly young man, who has lived off his 30-strong call-girl network for almost ten years.

The business is also complex and undergoing changes. Much of the worst-case gruesomeness—teenage junkies in peep shows, twenty-dollar jobs in cars—has been reduced. Some of the more aggressive activities of the working women and men on the street have been curtailed, and the once famous Minnesota Strip is a memory. The activities of the more visually obtrusive retail sex outlets—massage parlors and the like—have been pruned. This toning down of blatant squalor seems in part the result of Public Morals' doing its job—keeping an eye on public morals. But one consequence is apparent in the burgeoning ads for escort services in certain newspapers and magazines. The paid-encounter business has retreated from the public marketplace to the privacy of switchboards and bordellos.

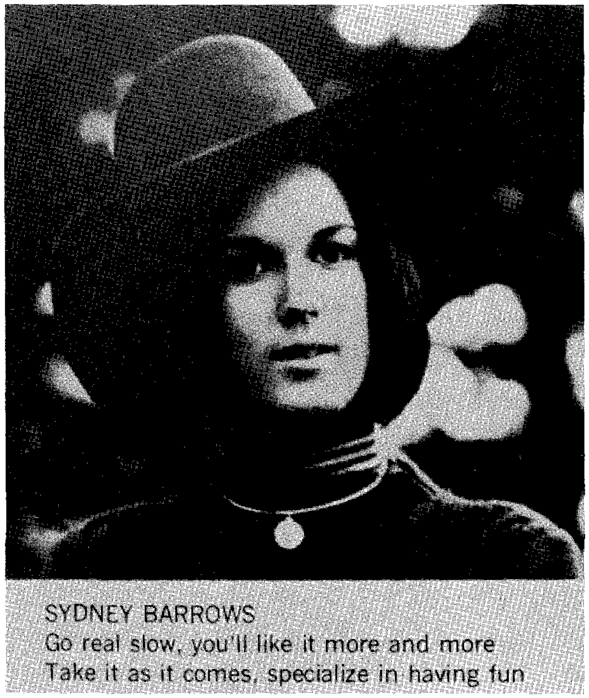
These days, there seems to be an escort agency somewhere equipped to deal with even the most exotic need. At one extreme, some agencies are exactly what they claim: They furnish an out-of-towner with a companion for dinner and polite conversation. At the other extreme, some agencies provide underage partners of either sex. And in between are the agencies whose young women (or men)—though occasionally invited out just for their decorative selves—are commonly paid to have pre-arranged sex with their hosts.

The differences don't stop there. Some agencies are brutal. They send their employees out without checking into an odd-sounding situation. They won't pay the employee if the client's check bounces or his credit card turns out to be a stolen one. Some agencies are high tech, checking out the call girls with lie-detector tests and storing client information on floppy discs. The smart agencies pay at least some taxes and make their workers sign employee contracts promising not to get involved in prostitution. Both labor and management have a good chuckle over that.

The East Side agencies find it odd that Sheila Devin would run a "quality" agency from the West Side, but she seems to have had a fairly firm idea of what she was up to from the beginning. Sheila would never advertise in raunchy magazines like *Screw,* for instance. Instead, she chose outlets like the yellow pages or the *Voice,* never anything too graphic. It was strictly a telephone-controlled business—what they call an out-girl service.

She had some lean times when she started up, but she wanted a prestige business, and she knew it depended on the "look" of the girls. Soon she was running three agencies—Cachet, Elan, and Finesse. Much of her interviewing was done in a basement office on 79th Street between Madison and Fifth. One young woman—call her Pamela—remembers phoning Finesse a year ago and being asked to go for a "looksee," a fashion-biz phrase for a model's audition. She was asked to provide two pieces of I.D. and to "come dressed as if your grandfather was taking you to lunch at '21'."

Half a dozen girls were there when she arrived. Several who were clearly unsuitable were politely asked to leave.



SYDNEY BARROWS
Go real slow, you'll like it more and more
Take it as it comes, specialize in having fun

One young woman who was interviewed for a job with Sheila says she was told to "come dressed as if your grandfather was taking you to lunch at '21'."

Yearbook shots as a senior and with the glee club.

Much to Pamela's chagrin ("I am rather proud of my dress sense—my father was a diplomat"), she found herself being inspected by Sheila Devin for shaved legs, then being criticized for the height of her heels (too high) and the hue of her panty hose (too flagrant).

Another young woman who went through the same thing had doubts about the work. Sheila, who liked the woman's collegiate looks, invited her to a party on 74th Street. "I want you to see that nice people are doing it, too," she said. There were about eight girls there, drinking and talking companionably enough. "But the telephones were going," the young woman says. "There were messages. The girls were leaving."

Sheila made it plain that nobody was required to deliver sexually. "If you find yourself in a real scuzzy apartment with a mattress on the floor, you should just leave," she said.

"Andrea," a 22-year-old Canadian drama student who has been a call girl off and on since she was 16, says that she answered Sheila's employment ad in the *Voice* because "she uses grammar." She was accepted at the look-see and went through Sheila's three-hour training course, which she found astoundingly prim. Sheila seemed to abhor the usual vocabulary of the trade—"johns" and "tricks," "repeats" and "regulars" were all called clients—and she was highly fastidious in her approach to sexual matters.

Despite her previous call-girl experience, Andrea was accepted by Sheila. "She likes people that have never done it before," says Andrea. "And she really didn't want women to work for her unless they had another job."

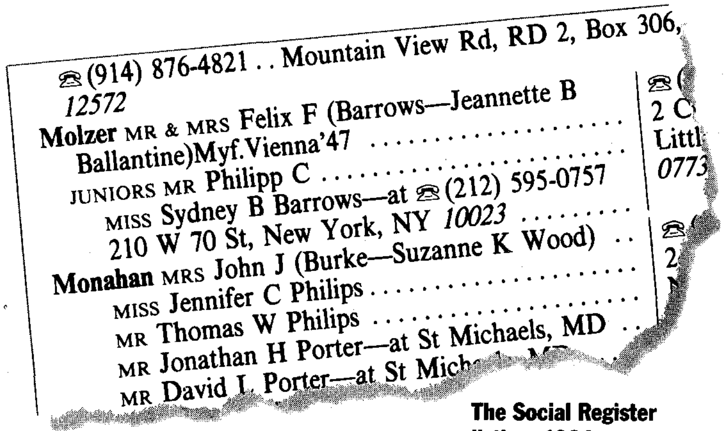
Sheila ran her professional eye over Andrea's wardrobe ("I was expected to wear nice suits, silk blouses"), instructed her to shave her legs daily, and gave her a machine to process credit cards ("except American Express, which she wouldn't take"). Andrea was also required to fill out a résumé ("corny, exciting things, outlandish hobbies"), which would wind up on the card that would be read to a prospective client.

Sheila also showed Andrea a book into which she had pasted photographs scissored from fashion magazines. "It was to demonstrate the look she wants you to have," Andrea says. "She always said she wanted the girls to be romantic . . . ladylike . . . loving . . . and warm. You were never allowed to discuss money with a customer. The phone person did it. And you weren't supposed to collect till the end, which I've never *heard* of before. She had a lot of faith."

There was a living room in the West 80th Street headquarters—which was the main office until some months ago—and it was equipped with a color television, a blue sofa, and a refrigerator stocked with sodas. Some of the girls, especially those who had boyfriends or husbands who didn't know what they were doing, hung out there between calls and gossiped. "And if she heard any of us talking bad about a customer, she would really flip out," Andrea says. "She would say, 'Oh, but he's really *nice*.'"

Andrea found that in some respects Sheila took the "romance" side of things altogether too far. Take condoms and kissing on the mouth. Sheila forbade the former, commanded the latter. But condoms can clearly be a necessary sanitary measure. "And that should be my privilege," Andrea says, "as a working woman." On the other hand, she thinks kissing on the mouth should be a matter of desire. "I won't say I don't do *that*," she says. "But I'll do it if I feel like it. But Sheila would call up the client afterward, to ask if you had done everything correctly."

Sheila could be strict. Abstemious herself, she strongly discouraged the use of drink and drugs—at least among her girls. "You have to realize there is a strong connection between drug use and paid sex," says a Vassar graduate who is a part-time prostitute. "Drugs prolong bookings. And as the clock ticks, the money is growing. But you're supposed to make the client feel you're as f---ed up as he is." Sheila kept in shape by attending Jacki Sorensen's aerobic-dance class twice a week and working out sometimes on Nautilus ma-



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MISS Jennifer C Philips . . . .
MR Thomas W Philips . . . .
MR Jonathan H Porter—at St Michaels, MD . .
MR David L Porter—at St Mich

The Social Register listing, 1984.

Copy photography by Kevin Galvin/Picture Group.

chines, and she was equally demanding of her girls. If they were chronically late, they were fined; if they put on weight, they were suspended until they got thin. A handwritten note to one young woman reads: “Welcome back. I hope you had a nice vacation. Last time we spoke, mid December I believe, you were still shopping around for a health club. As you may recall, when you were hired I did mention that you needed to do some work in that area and I want to be sure that you haven’t forgotten. Please keep me posted—I’d rather hear it from you than a disgruntled client.”

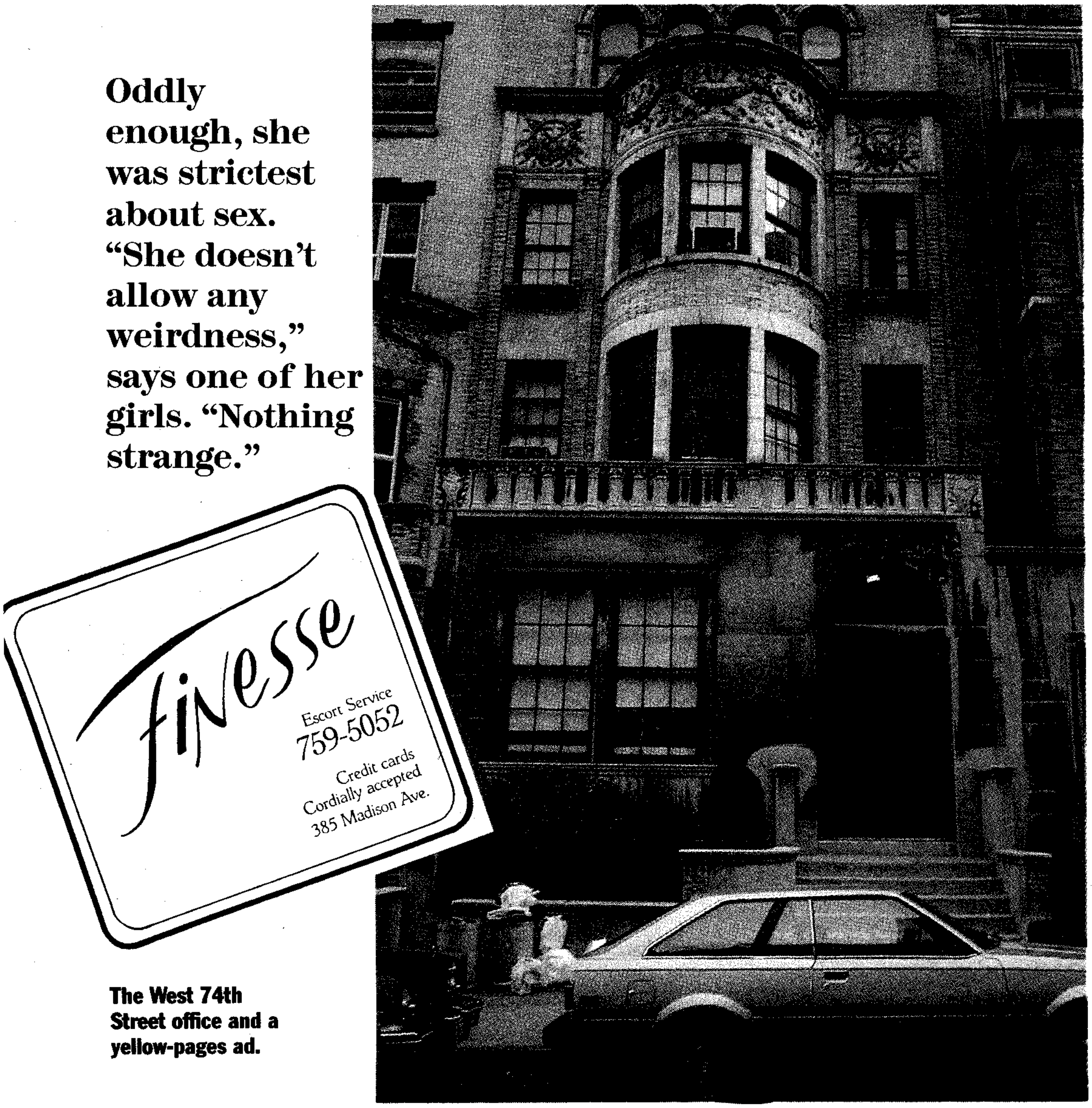
She was vigilant about business. Often, a client develops a fondness for a particular young woman. If their liaisons become regular, the woman will start to wonder why she is paying the agency a regular percentage of what has, in effect, become her private asset. This is known as “stealing clients,” and when Sheila suspected that this was happening, she could be very firm indeed.

BY NOW, SHEILA’S BUSINESS WAS SUFFICIENTLY established that she was relying largely on word of mouth. It’s a fluid business, the escort game, and Sheila, who preferred fresh part-timers—“hobbyists,” as they are sometimes known—was able to call on the services of 25 to 30 girls, who were expected to be available at least three days a week. While her escort business was of respectable size, it was not one of the biggies, some of which can be three times as large.

The differences among Cachet, Elan, and Finesse don’t seem to be substantial, though Finesse was the priciest. Police sources claim the personnel were graded A, B, or C, with A’s earning upward of $400 an hour and C’s about $200. Sheila is said to deny this and to claim that A, B, and C refer to clients. Andrea agrees that the listings, insofar as they existed, were a bit of a joke. “If there were any A girls, there were only two of them,” she says. “One was very tall. The other was a blonde with big bosoms. They were Sheila’s best friends.” The fees were charged by the hour and divided fifty-fifty between the agency and the girl. The charges, once agreed upon, were the same whether sex occurred or not.

Sheila was proud of the “look” of her girls. “They were all students,” says a former client. “At least, they looked like them.” Regular clients are quite a study in themselves. Some are just lonely guys, but many habitual users of the agencies are successful businessmen. For whatever reason—a dislike of entangling relationships, perhaps—the simplicity of the escort business appeals to them. “You take a girl to Regine’s and spend a few hundred dollars,” one of Sheila’s regular clients told a friend. “Or you call an agency. What’s the difference?” And then there are the clients who find it difficult to satisfy their needs in the straight world because their desires are—shall we say—unusual.

Oddly enough, she was strictest about sex. “She doesn’t allow any weirdness,” says one of her girls. “Nothing strange.”



The West 74th Street office and a yellow-pages ad.

Photograph by Don Hamerman.

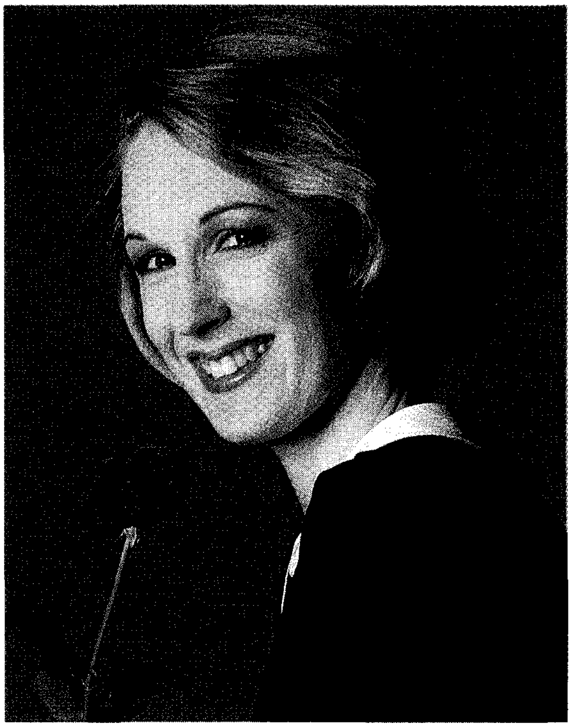
Oddly, though, Sheila was strictest of all about sex. “She doesn’t allow any weirdness,” Andrea says. “Nothing strange.” There were a few exceptions, such as the “Haircut Man,” a client who derived his pleasure from having a young woman pretend to cut his hair while several others, pretending to be schoolgirls, would scream at him. But by and large, the unusual was repugnant to her. All the girls had private mailboxes at West 80th, and they would receive messages there in businesslike handwriting. One letter, for example, said in part:

> Dear Girls,
>
> It has come to my attention that a few clients have recently been requesting certain things which I consider “above and beyond the call of duty.” . . . Now it goes without saying that there are certain things that are not, and will never, be permitted under any circumstances; even though you may be amenable to them, I am not.
>
> If the client you are seeing expresses an interest in acting out a particular fantasy of his, encourage him to tell you as much about it as possible so you can determine whether you would feel comfortable doing such a thing. . . . Once you have determined exactly what it is he wants, you must tell him one

of three things: 1. “That sounds like fun, I think I’d enjoy playing that with you. However, Sheila is very strict with us about such things and I must check in with her just to be sure there are no misunderstandings later. I promise I will do it very discreetly.” 2. “. . . I don’t think it sounds bad, I just don’t think I’d feel comfortable in that position. . . . ” 3. “I’m afraid Sheila would never permit any of us to do something that heavy. We are really a very straight agency but I know that Sheila has a friend who has an agency that specializes in that sort of thing. . . . ”

This slightly governessy tone annoyed some of Sheila’s girls. “She would say, ‘Go get a manicure!’ It was like being at IBM,” one told me. “I do this because I don’t want to conform.” But most seem to have found her concern a comfort in a usually comfortless profession.

It was amusing, really. Thanks to Sheila Devin, Sydney Biddle Barrows could now afford a wardrobe that was stylish if not wildly extravagant, Saks rather than Rive Gauche. Her life was pleasantly gregarious, at an unflashy level. In the summer, she didn’t go to East Hampton or Southampton but to Westhampton, where, according to one roommate, she behaved just like any other single. “We would go to parties and gossip. Will this guy dance with me? Will I have a good time? She seemed to have the same hopes and insecurities as everyone else.” In Manhattan, she would give the impression that she was “in accessories.” A former schoolmate says that Sydney had told her she was organizing “bus tours to Europe.” Socially unambitious when it came to Manhattan sparkle, she lived next door to the much-written-about Cafe Luxembourg for months but popped in only once.



In the “Mayflower dress.”

Unambitious about Manhattan sparkle, she lived near the hot Cafe Luxembourg for months but popped in only once.

Some people must have known that Sydney Biddle Barrows and Sheila Devin were identical—among them whoever saw to it that she was denied membership at the Sand Bar Beach Club in Quogue. Probably not enough was known, however, to blur the distinction between Sheila and Sydney. Meanwhile, the three agencies were doing well. Dolores French, an Atlanta woman who heads the pressure group HIRE (Hooking Is Real Employment), spent some time with Sydney/Sheila last November “doing research.” She describes the operation as the best she has ever seen in terms of its care for the girls. But French says that she was worried about the openness of everything. She warned Sheila, who paid no attention. “She didn’t think she was doing anything wrong,” French says.

ROBERT MORGENTHAU, THE MANHATTAN D.A., expresses no doubts about taking on the Barrows case. There were “complaints by tenants” of the West 80th Street building, he says. “One was that the prostitutes were causing a lot of traffic in and out. The second was that the street people learned that the prostitutes were carrying money, and several tenants were mugged. Complaints were made to the police, and complaints were made to the landlord.”

Morgenthau adds that the landlord, Harold Pine, managed to get hold of “some of the records of the operation.” On this basis, three of Sheila Devin’s young women were arrested last March. The three cases were dismissed, and Sheila Devin later moved from 80th Street to West 74th. But the interest of Public Morals intensified. Sergeant Raymond Wood, speaking before the gag order was imposed, said that last winter Sheila Devin’s operation had got “a heavy infusion of money or some such good fortune.”

Risa Dickstein, Sydney Barrows’s lawyer, maintains that muggings have “never, ever been raised as an issue.” She also says that she put four questions to Dennis Wade, one of the prosecutors: Was the case Mafia-connected? Was it linked to police corruption? Was there a suggestion that harm had come to either staff or clientele? Was the operation unusual in size or scope? She says she received four replies in the negative.

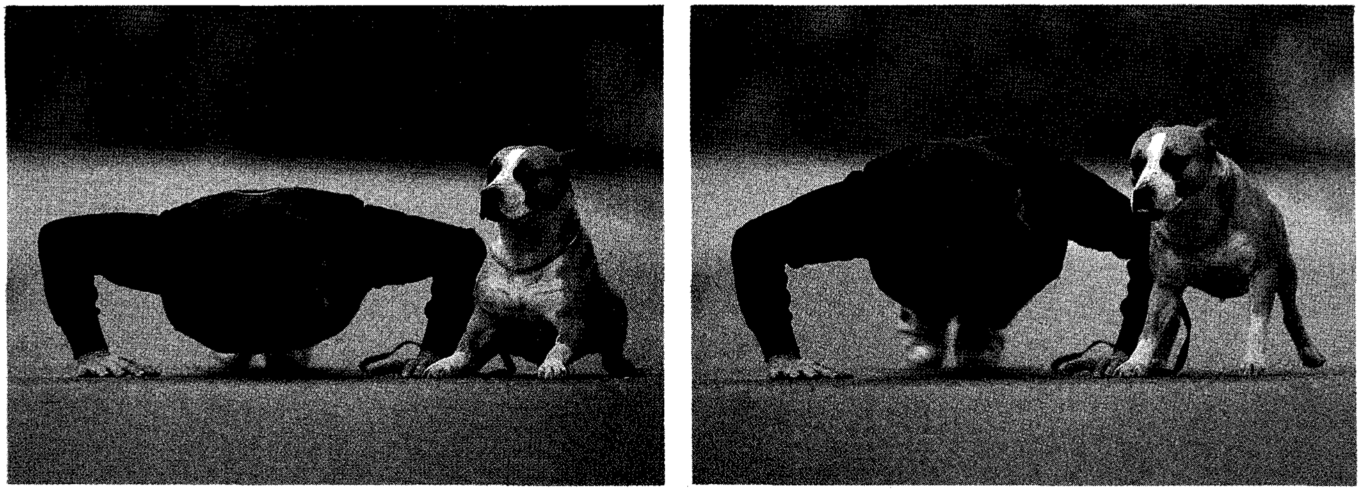
Mark Denbeaux, Dickstein’s colleague, describes the Barrows matter as “the Lenny Bruce case for the eighties.” Of course, lawyers are always hoping for milestone decisions, but, that said, the Barrows case does seem to be at the edge of a hot issue. And it isn’t alone out there. In Brooklyn, for instance, the veteran radical lawyer William Kunstler is suing civic officials on behalf of Fred Cherry, a man who claims to have been consorting with prostitutes for 30 years. Cherry is asserting his constitutional right to be a john.

One of Kunstler’s associates, Ron Kuby, grouses that “we’re winning Barrows’s case for her, and she isn’t even retaining us.”

Mark Denbeaux says he may cite *Roe* v. *Wade,* the landmark U.S. Supreme Court decision that held that a law banning abortion would be “an unconstitutional invasion of a woman’s privacy.” If the state doesn’t have a right to prohibit abortion, he argues, it shouldn’t have a right to prohibit prostitution. There is also the matter of “selective enforcement.” The 3,000 names in the famous “black book,” for instance, apparently remain untarnished, apart from the occasional (and sometimes inaccurate) leak to the press. A few years ago, Mayor Koch was reading the names of johns on the radio. Not now. “You can ruin a lot of marriages,” a captain in the Public Morals Division told the *Times.*

“We didn’t make a big deal out of this case,” Morgenthau insists. “The press made a big deal out of it. We didn’t know that we were arresting the Mayflower Madam.” As of last week, the case remained in front of the grand jury, and Sydney Barrows remained unindicted. Told recently that a gaggle of Biddles were planning a dinner in her honor, she said, “I’m dressing already.” Her lawyers have advised her to keep resolutely mute, a condition she complained about to a friend. “I used to be a chief,” she said. “Now I’m just an Indian.” Asked about her future plans, she replied through Risa Dickstein. “I want to go into a business—a *different* sort of business—and make that, too, the most exclusive and best of its kind,” Sydney Biddle Barrows said. ■

Photograph by Bert Stern.



HEAVY PETTING

THE BIRDS AND THE BEASTS • BY ELLEN HOPKINS

EVERY MORNING AT SEVEN, A group of doting adults gather in a West Side park to watch their youngsters play. They discuss party plans for an upcoming birthday, teething problems, and what to do about the bully who lives around the corner. The big news today is that everyone's favorite doctor is moving his practice to the West Side—"Thank God," says one woman. "No more late-night cab rides with Dashiell across town." They exchange remedies for eye infections, names of the best sitters, and observations on their young charges' development. "Reuben plays so well one-on-one," a young woman says fondly. "I just wish he didn't get so loud and hyper in a crowd." "Nick's beginning to vocalize, too," says another. An earnest bespectacled man suddenly notices that Lily is sulking by herself. "Lily, go *play!*" he shouts in frustration. "Don't be such a spoilsport!"

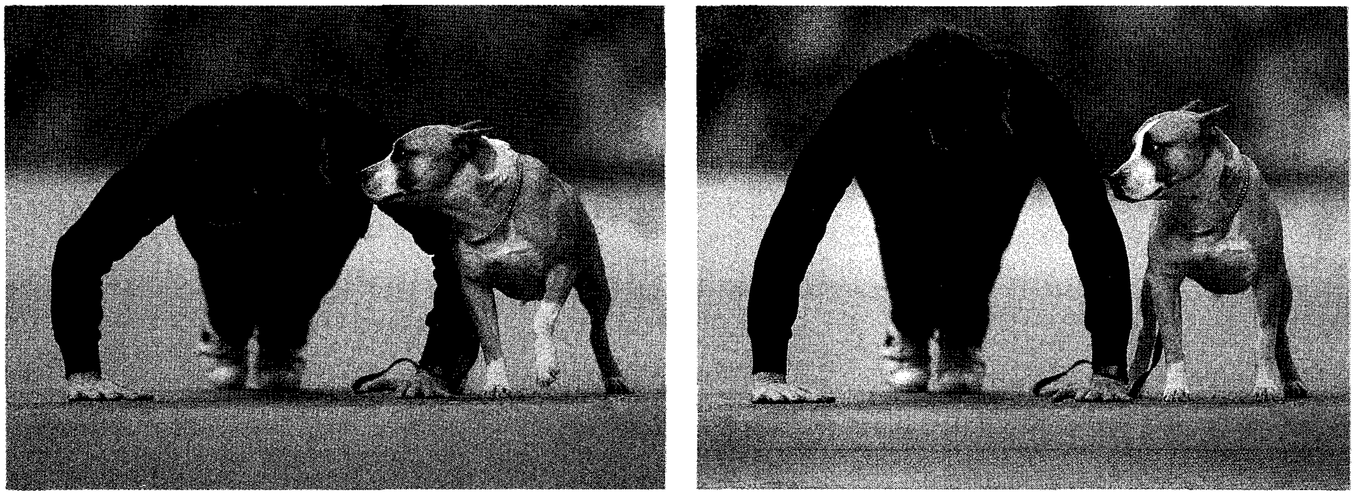
Dashiell is a borzoi, Reuben a saluki mix, Nick an English cocker, and Lily a Welsh terrier. All over the city, play groups for dogs (sometimes called dog runs) are cropping up. "The group around the corner isn't nice at all," Lily's owner confides. "They're all into macho dogs—Dobermans, you know." Young professionals make play dates for their pets, call walkers when they're going to be late, and skip going out for drinks after work in order to provide some quality time. "I got this hot message in the middle of a meeting yesterday—'Dash in park at 6:15,'" says Lily's owner. "We all have each other's phone numbers," Dashiell's owner says. "My dog is my schedule. You couldn't pay me to stay at work past 5:30 now. Dash *does* have his own nanny, though, to help me out when things get too busy—he just adores Elizabeth, and if she can't stay with him when I have a business trip, I simply don't go."

"I lucked out with my group," says an Akita owner who frequents a Riverside Park dog run. "Kumo can't play with most other males, and this group has some really nice dogs. I used to have to make play dates for him when I was free-lancing so he'd have the right friends, and this is so much easier."

"I've thought about moving to the country," says Dashiell's owner, "but then I realize that Dash would have to leave his friends—and that would kill him. He gets so much more stimulation in the city. Can you imagine calling someone in the 'burbs to see if their dog could come play? They'd think you were nuts."

In spite of the fact that New York is far from an ideal place to have a pet—what with cramped apartments and limited green space—this is a city of ardent animal owners. There are 250,000 dogs registered with the ASPCA (and the society estimates that less than half of the city's dogs are licensed), and untold numbers of cats, rabbits, iguanas, ferrets, birds, and other creatures, great and small. In a city of singles and childless couples, the mothering instinct has

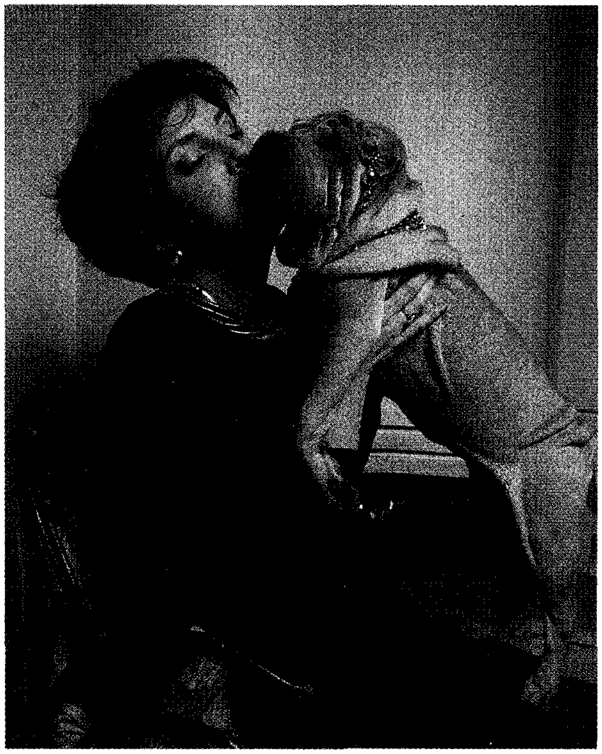
Photographed by Anthony Suau/Black Star.



Teacher's pet: *Warren Eckstein demonstrates puppy push-ups.*

found an outlet: Pets' birthdays are often catered affairs, photos of beaming golden retrievers adorn desks, Hallmark has come out with a sympathy card for the loss of a pet, and young women tote little dogs in Snuglis onto subways. A recent personal ad requested an attractive Jewish man with good prospects and a nice dog.

Sunny Bates, a 28-year-old advertising director, was feeling antsy last summer. "Things were really crazy at work, and I finally said to my boyfriend, Scott, 'This is it. I need a puppy. Today is the day.' So we got Spike." Bates brought Spike, a five-month-old Shar-Pei, to work every day at first, covering the carpets with strategically placed newspapers; the office was littered with chew toys and snapshots of the puppy. "Scott was taking her to the country for half the week for a while. But he'd put her on the phone so at least I could talk to her. Actually, it's a relief when he does take her. I'm like a new mother—I want to bring her everywhere."



They call it puppy love: *Sunny Bates and Spike.*

BRINGING UP A PET IN the city isn't just a matter of housebreaking anymore. If you're getting a dog, the programming begins as soon as its first three rounds of shots are completed—then it's time to find the *right* puppy kindergarten. Nancy Strouss, of People Training for Dogs, recommends the "structured play" of kindergarten. "Most people start training too late—they'll start during the dog's adolescence, when it's sexually maturing and feeling independent." If there are two owners, it can become a touchy issue as to who will be the primary care giver. Nick's owners tried to solve this dilemma by taking turns leading Nick through his paces in obedience classes. (When Nick performs poorly, one owner finds he can't help anxiously commenting from the sidelines: Holding up a baby bottle of water, he interrupts a play-recall exercise to ask if he can give Nick a little drink.)

Wanting your animal to live up to its full potential is not a joke for these pet owners. The same people who buy only educational toys for infants are providing a stimulating environment for their pets. Remi Saunder, a television producer, once found her housekeeper in the bedroom reading aloud to the bichon frise, Shutka, who was lying on the bed with a dreamy look in her eyes. "What are you doing?" Saunder asked. "Quiet," her housekeeper replied. "I am reading Baudelaire to Shutka." "I suppose that is her favorite," Saunder said facetiously. "Yes," said the housekeeper. "I have tried other French poets, but Baudelaire puts her into ecstasy."

Animal behaviorist Warren Eckstein believes in enriching a pet's life experience. "Don't take your dog on the same old run on the same old block each day. Take him on a picnic. If he's bored or depressed, getting him into a good exercise program will take his mind off the bad things. Sure you can do puppy push-ups—and it's good for them. Dance with your cat or dog. I do." (Though caution is advised: One woman who encouraged her cat to "feel the burn" with Jane Fonda ended up having a cat with a broken back.)

Mimi Cotter, a free-lance photographer, has her stereo programmed to turn on every morning at 9:30 for her rabbit, Richard. "WRFM—easy-listening stuff. Richard hates hard rock. I don't want him to grow up stupid, and this at least gives him a change in his environment if I'm not around." Cat therapist Carole Wilbourn suggests that people with answering machines call their cats every day when they're at work. "I do. I just get on the phone and call Ziggy Star-Dust and Sunny-Blue and say, 'Hi guys, I'm going to be late.' They can't understand the words, but they certainly pick up on the good feelings."

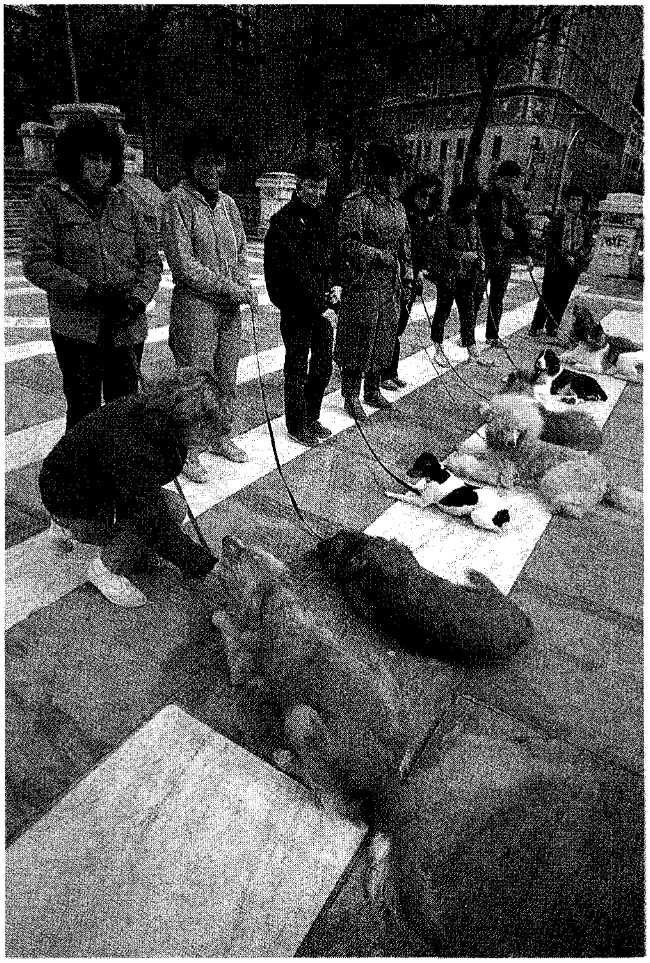
Finding the right caretaker when you have to be away is a real concern. Katharine Johnson, a partner in an art gallery, says that when her Lhasa Apsos, Apollo and Diana, were very young her social life was a "disaster. I just couldn't leave them. Finally, I asked a friend with a baby what to do, and she told me about the Barnard baby-sitting

CLIQUES: *"I won't go to the eight o'clock group," says one owner. "That's the corgi contingent." "Please don't tell where our run is," pleads another. "Dogs from New Jersey might start coming here."*

service and how wonderful all the girls were. I called and asked for a sitter for Saturday night. 'How many children?' the woman asked. I was too embarrassed to tell her they were dogs, so I just said two. 'How old?' 'Three months.' '*Each?* You mean they're twins,' she said. 'Oh, yes, that's right, they're twins.' The nicest girl showed up, and she just roared when she saw my twins. She was my sitter for quite a while. She'd come every Saturday night."

"I'm always very conscious that they are there," says writer Eleanora Walker Tevis of her ever-changing number of cats. "I may be up around E.A.T. and think of stopping for some cappuccino, and then I'll say no, I have cats at home. I am their mother and they need me."

Many owners believe their animals suffer separation anxiety when they go to work. Literary consultant Phyllis Levy's cats, Barnaby and Tulip, make a scene every weekday morning. "Oh, my God, do they resent my going. Tulip starts crying the minute I put on my makeup." An actress turned down a six-week job in Philadelphia because she wouldn't be able to take her terrier along. Roseanne Colletti, a reporter for WCBS, spends vacations with her husband in a mobile home—so they can bring the dogs.



The class of '84: *Nancy Strouss's obedience school.*

IN SPITE OF ALL THE REstrictions, city dwellers tend to take their pets almost everywhere. Clothing designer Peter Brandon's birds cling to his shoulder on trips to the local A&P. Toni Solomon, a retired nurse, used to sneak her dogs into restaurants. "I couldn't enjoy myself if I knew my dogs were locked up. And for twenty years we've been to the same damn cabin in New Hampshire because the owners were crazy about my dogs," she says. "We used the AAA guide for motels and hotels that take pets. And there's a distinction between PETS ALLOWED and PETS WELCOME. My husband wouldn't go anywhere that didn't say PETS WELCOME. He said it made a difference. That's the reason I've never been able to go to Europe. I couldn't ever leave my dogs behind."

Not that plenty of New Yorkers haven't treated their pets to a grand tour. Katharine Johnson recently took Apollo and Diana to France—"they'd never seen Paris. And the French are so wonderful about dogs. They just loved staying at the Ritz—I mean dinner off Limoges china! My dogs like to toss their dishes about after a meal, though, so that was a bit of a problem."

Cole Porter wasn't too far off when he described the habits of Pekingese at the Ritz: Illustrator Wendy Burden also took her dog there, an English bullterrier named Pearl. "My dog is the most important part of my life; I wasn't going to leave Pearl in New York. The only drag was that she was in heat when we stayed at the Ritz. I want to bring her on my honeymoon when I get married this winter, but I'm not sure I can work it out with the *QE2*." How does her fiancé feel about this? "Well, that's always the way I've been able to tell if a guy is okay. You know, Love me, love my dog. I should have listened to Pearl more than I did because she was always right."

Dealing with friends, lovers, and spouses who don't share one's love for the animal can be trying. "I know people who have allergies to cats," says Eleanora Tevis, "but that's their fault. And I don't see how I could have a friend who hated cats. The two friends I had who were severely allergic to my cats proved to be truly rotten friends in the end. *That* explains it, I thought afterwards. They were just very clever about concealing their rottenness."

It is not unheard of for urban couples to separate because of pet incompatibility. Dr. Joyce Brothers once counseled a couple engaged in a power struggle with their yappy little dog. The dog wouldn't let the husband in bed with the wife. The wife wouldn't get rid of the dog. The divorce made everyone happy. A man and woman about to marry brought their bulldog and collie to a dog trainer. They complained that they couldn't live together because their dogs didn't get along. With the help of an intensive one-on-one class, the dogs were able to work out their differences. The couple, unfortunately, could not.

There's often a "just us two against the world" attitude about the city pet owner. At the close of a Riverside Park play session, two men helped their panting dogs to a refreshing drink at a fountain. An irate jogger stopped and began yelling that this was disgusting and unsanitary. The rest of the play group was silent, watching intently as the scene got ugly. One owner finally shouted, "My Rosie's mouth is a lot cleaner than yours!" The other pet people clapped and cheered; the jogger ran off, defeated.

Nothing is left to chance for the city animal. You can't just tell your dog to go out and play; you must schedule play dates if you want it to have any friends at all. "My switchboard takes more messages for Dash than for me," says his owner. "Everyone's always calling to see if he can come play. When Lily came to spend the night last week, everyone at my building thought it must be Hogan [a standard poodle], because he calls so often." (Hogan's owner also has arranged with her doorman to ring up when Hogan's favorite dogs go by.) Writer Steven M. L. Aronson is one of the few who admits of his dog, "Rory has no friends. He's a totally one-man dog—which is fine with me, as long as I remain the one man."

Snobbishness about play groups runs rampant. "I won't go to the eight o'clock group," says one owner. "That's the corgi contingent." And if a new dog tries to join a group, a barrage of anxious questions will be asked: How old is he? Has he been spayed? Has he had his shots yet? When a scruffy-looking dog showed up at one group, he and his owner were scrupulously ignored. After they left, one owner turned to another and asked "Who invited *them?*" "Please don't tell where our run is," pleads a terrier owner. "Dogs from New Jersey might start coming here." "We're just like nanny row," says Dashiell's owner. "We trash the owners we don't like and the dogs who have no manners."

A homeless man who lives in Central Park recently spent $8.50 on an ASPCA license for his dog, a schipperke mix named Suzanne, so people wouldn't shun her. He wanted them to let their dogs play with Suzanne. (Suzanne also goes to an Upper East Side vet, and her owner refuses to spend a night in a shelter, even in the winter, because no dogs are allowed.) Toni Solomon always sends her dog Maggie, a terrier mix, to the beauty parlor accompanied by her friend, Daisy-Mae, a sheepdog. "Maggie is so rotten she won't let me comb her. And Daisy-Mae is so rotten that she's gone through six grooming places already. But they go off beautifully together. They sit next to each other in the back of the car like a couple of princesses going off to have their hair done."

GETTING YOUR ANIMAL TO the groomer is such a production in the city that many owners arrange for a beauty session in the privacy of their own homes. Lisa Gilford of Le Chien Salon claims that "the well-groomed dog is a very different dog than the ill-groomed one. He's different than the dog that's just done for the holidays, whatever *that* means. If I say to my poodle, 'Martine, show your pretty nails,' she'll spread her toes so you can see the rosy polish." The number of products on the pet market is a vivid testament to people's love and willingness to spend money. Dog sweaters have always been available, but until recently they were the province of little old ladies with fat toy poodles. Today, no one (well, *almost* no one) is going to laugh at your German shepherd if you put him in a Sherlock Holmes coat. It just isn't news anymore. "It used to be people would get embarrassed about buying something for their dog," says Helen Camlakides, owner of Pedigree Pups. "Today, to the contrary. They are not ashamed to buy *anything.* They like their dog to be in suede. They want their mohairs and their sequins."

"The mother-doggy look is very big now," says Vincent Rienti of Macy's lavish pet department. "Here's a nice crystal-and-onyx collar—only fake, you understand—that will match a lot of the necklaces the ladies are wearing now. And a gray-flannel collar and lead for the businessman's dog." There are overalls à la Oshkosh, camouflage rainwear, bomber jackets, down coats, and chinchilla evening wraps. ("Fake again," Rienti says. "We don't think we should be in the business of deciding which animal wears the coat and which provides it.") Does Rienti put these things on his own pet? He looks embarrassed. "I've got a guard dog, and you put a peach satin baby-doll outfit on a big dog—well, it can look kind of sleazy."

Patricia Henderson, who creates fashions for dogs (and an occasional parrot and hamster), has designed red ruffled tango outfits, marabou coats and matching bonnets ("for the bridal dog"), and *real* mink coats. ("It seems kind of crazy to be doing this when there are people starving in the world, but I wanted those coats to be nice. I always think of the dog first.") These are frivolities, though, she insists, not for the everyday dog. "*This* is for the everyday dog," she says, pulling out a little English tweed number with plush lining and velvet trim.

New York dogs could probably rival their owners on the number of beauty aids available to them. American Kennels has several shelffuls of different hair treatments for dogs. There's Burnished Bronze shampoo for the medium to dark coat, Blanc Neige for white fur, Glowing Ember, with color intensifiers for those with apricot hair, shampoos with bitter-apple or herbal fragrance, Good-by Tangles conditioner, creme rinse with balsam, and much, much more. There are breath fresheners, flavored toothpastes, deodorants, makeup to cover poodle tearstains, perfumes, and colognes. There are even sanitary napkins for the dog in heat—K-9 Sani Pads—with garter belts available in a wide range of fashion colors.

Cats don't have quite such an array of products for self-indulgence. (Though the possibilities for litter boxes merit some serious deliberation. There are cedar-chip, mint-scented, and pulverized-corn-husk litters, boxes with roofs, fans, charcoal filters, and, for the highly motivated cat, the Cat Can trainer.) But true cat lovers have found ways around the prejudices of the market. Phyllis Levy's entire apartment is a cat museum, decorated with portraits of Barnaby and Tulip, photo albums devoted to their exploits, fine-cotton baby pillows embroidered with their names, Japanese cat etchings, custom-made cat furniture, and innumerable other trinkets in honor of the cat.

When it comes to pampering a pet, owners rely more on cupboard love than anything else. In an East Side Sloan's supermarket, there are more than three times as many brands of pet food on the shelves as there are brands of baby food. Go to any pet store and you'll find food for allergic pets, high-protein diets for the pregnant, reducing diets, sodium-free food for the tense, and a diet that

Bunny lady: *Mimi Cotter cuddles up to Richard.*

CUPBOARD LOVE: *Peter Brandon chews up wheat germ, oatmeal, and soft-drink powder for his birds, and then plays mother, feeding the macaws and cockatoo the tasty concoction from his own mouth.*

supposedly dissolves bladder stones. But for many, even Science Diet isn't as good as Mom's home cooking. Katharine Johnson poaches chicken with herbs for Apollo and Diana. Phyllis Levy's cats subsist on roast turkey and fresh vegetables mixed with grains. Eleanora Tevis's cats celebrate special occasions with jumbo shrimp.

And there's still the meat-and-potatoes school. "Sure Gi Gi and Yoda get their filet mignon," says Patricia Henderson, "but they deserve it. I may serve a TV dinner to everyone else, but not my dogs. My daughters used to complain (just joking, of course!) that they didn't know what they'd be getting for dinner each night, but they sure knew what the dogs were getting." Peter Brandon does more than just feed his birds, Beau Brummell, Apollo, and Casanova, something special—a preparation of wheat germ, instant oatmeal, peanut butter, and soft-drink powder ("Cherry is what they prefer"); he chews up the tasty concoction for them first and then plays mother bird, feeding the macaws and cockatoo from his own mouth. "You have to do it when they're babies. Later on, it becomes an affectionate thing."

A bond that is close anywhere becomes even more so in the city. "The relationship is a touchstone in this crazy city," says Dr. Roman Bohonowych of Bide-A-Wee clinic. "It's their lifeline to sanity." (Some would debate that: Dr. Joyce Brothers has treated a woman who had a face-lift for her animal—not *on* it, but *for* it, so the pet would have a young and pretty-looking owner.) "I know this has got to be real good training for motherhood," says Wendy Burden of rearing her dog. "I'm gradually learning to relax about Pearl, not be fussing over her every second, worrying if she's eating something dreadful." "There's no question that people regard their pets as their children," says social worker Susan Phillips Cohen, a grief counselor at the Animal Medical Center. "They will come right out and say, 'This is my child.' They'll say it in front of their real children. 'This is the one who never gave me any trouble.' "

Fall fashions: *Vincent Rienti and models at Macy's pet department.*

IF SLEEPING ARRANGEMENTS WERE any indication of affection, most pets would score far better than the average child. How many parents allow their children to sleep with them on a regular basis? But sleeping together is the norm for city owners and animals, even when it comes to exotic species. Peter Brandon's birds are completely housebroken and take turns sharing his bed. "On dark winter mornings, they peer out from under the covers and don't want to get up." To accommodate the city pet's finer sensibilities, Northwind Kennels, a popular boarding facility, has built deluxe rooms for dogs, each of which has a real bed, complete with headboard, pillow, and sheets, in addition to carpeting, color TV, and a portable phone.

Therapist Carole Fudin, a specialist in pet-related problems, was treating a teenage girl who was a truant. The girl agreed to family counseling, but only if her dog could also attend. And when things got sticky in therapy, the dog, a sensitive golden retriever, would bite itself to show distress. "The dog was spilling the beans on the family," says Fudin. Confiding in one's pet is a given. "Ninety-nine percent of people admit to talking to their dogs," says Dr. Alan Beck, a pioneer in the study of animal-human relations. "And the other 1 percent are probably lying." Steven Aronson was walking his dog, Rory, when they passed a family taking a stroll—father, mother, child, and poodle. As Aronson and Rory walked by, the father suddenly turned, not to his wife or child but to his dog. "Look, Pounce," he said. "That's an American water spaniel!"

The only pet occupies a special place in the family; if the family increases, the results can be devastating. One woman says that when she and her fiancé discuss having children, "I have to consider how my dog would take it." Animal behaviorist Warren Eckstein says that when a child is expected, the owners can acclimate the pet by "playing house" during the pregnancy, preferably with a Betsy Wetsy doll, because it burps and wets. When the addition is of the furrier sort, go back to the common sense of Dr. Spock: "If you give your cat a toy," says Eckstein, "you should give the dog a toy, too."

"Be sure you're getting the right kitten," warns cat therapist Carole Wilbourn. Wilbourn recently treated an only cat who was behaving bizarrely. "Sheba just wasn't as loose or as social as she should be. I went through relaxation techniques with her, but I finally said to the owners, 'Your cat needs a kitten.' 'We'd love to get one,' they said, 'but we don't know how to do it.' " Get a cat-oriented kitten, Wilbourn advised: "Your cat's already an introvert. You don't need a Miss Personality Plus. And don't accept the kitten as family until Sheba does."

The pressures of city life can get to anyone, even a pet. Sometimes nurture and discipline aren't enough. "Just because your dog knows how to sit doesn't mean he doesn't have problems," says animal therapist Peter Borchelt. Warren Eckstein treated a Labrador who was so depressed he slept in the shower stall all day long. "There were a lot of bad feelings in that apartment," says Eckstein, "and the dog was picking up on it." Is

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PET IDENTIFICATION: *Owners often assume that their pets have the same needs as a person. Most vets have had requests for vasectomies or tubal ligations as an alternative to neutering.*

Birds in paradise: *Peter Brandon, Apollo, Casanova, and Beau Brummell.*

your dog suffering separation anxiety? Antidepressants may be the answer. Has it developed a phobic reaction to city life? Get a pet therapist to desensitize it. A dog who had lived all his life in Manhattan was walking next to a bus when its tire exploded. At first, the dog was afraid to go back to the spot where the incident had occurred. Then he generalized his fear. He would cower at the squeal of brakes, tremble at the revving of a motor, and was finally reduced to a whimpering heap by any traffic noise at all. "That dog was a mess," says Borchelt. "We spent months desensitizing him."

Divorce has become a traumatic fact of life for the majority of pets today. "Divorce can take a heavy toll on a pet," says Warren Eckstein. Eckstein once got a call from a woman who was having trouble dating after her husband walked out. Her dog was taking out his anxiety on men in general—if she brought a date home, the man would either be attacked or urinated on. The solution was to play a tape-recording of men talking softly all day long. "But it did take a while," admits Eckstein.

Pet adolescence creates its own set of concerns for the owner. Identification with the animal seems particularly strong at this time, and owners often find it difficult to remember that the pet may not have quite the same needs as a person. Most vets have had requests for vasectomies or tubal ligations as an alternative to neutering. When a vet tried to explain to one woman why a vasectomy was not going to solve the problem of her cat's spraying the furniture, she said, "I don't care; I just want him still to be able to screw."

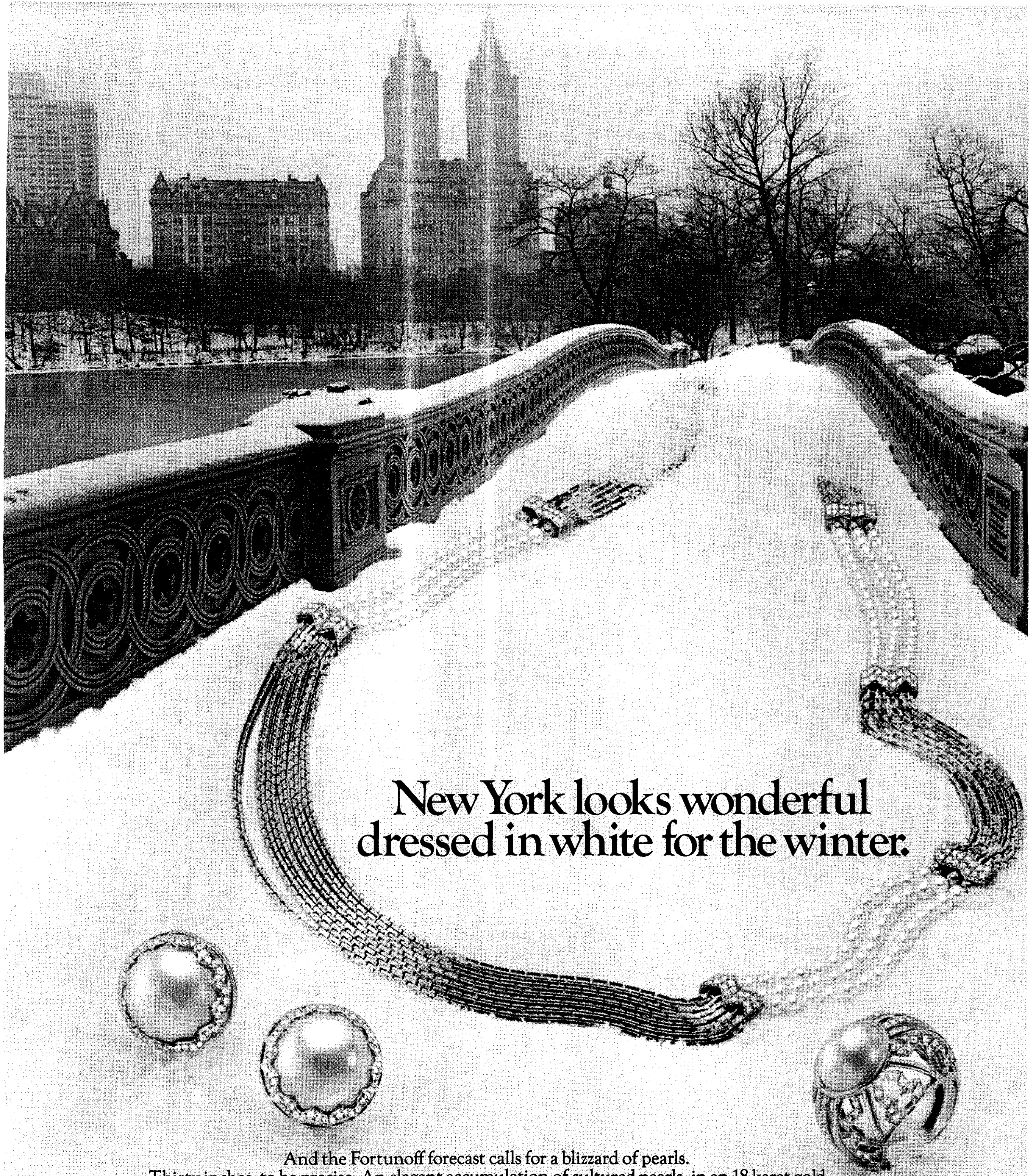
As the pet becomes an adult, many owners have to struggle not to let their expectations get in the way. Carole Wilbourn's advice about a pregnant cat who was being hostile was to have her spayed after this, her second, litter was born: "Maizie just doesn't want to have kittens. She mothered her last litter at paw's length, so to speak. She wasn't cut out to be the doting mother. Maizie's a liberated princess who wants to have her own life." "You can't expect them to live by all your rules," says Mimi Cotter of her rabbit. "I'm not going to scream and yell if I come home and Richard has been nibbling at my furniture. And these are good antiques."

Best friends: *Steven Aronson and Rory.*

ONE OF THE HARDEST things for any parent to deal with is the illness of a child; the emotional wear and tear can be just as great for a pet owner. And if money spent is a sign of love, the city pet owner's commitment may be the stronger—while most parents have major-medical insurance covering their child, few pet owners have any sort of insurance. And yet they gladly pay thousands to keep a pet alive. A cat owner recently took her pet to the Animal Medical Center for a checkup. On the ride over, the cabdriver asked what was wrong and then launched into the story of how he kept his sheepdog alive in spite of crippling hip dysplasia. "That dog had an amazing command of the English language. You couldn't put her down. I spent over $5,000 saving her." In the center's waiting room, a woman in tears over the heart murmur of her Maltese emerged from the exam euphoric because a valve-bypass operation (costing in the neighborhood of $1,000) was possible. In the exotic-animals unit were a pigeon with a luxated lens (the owner was almost speechless with grief; all she wanted to know was if her pigeon would ever see normally again), a "depressed" ferret, an iguana with a calcium deficiency, and a lead-poisoned macaw.

Roseanne Colletti spent more than a year teaching her miniature schnauzer, Vixen, to walk again after the dog became inexplicably paralyzed. "I had to carry her everywhere. We got a playpen and put diapers under her at first. And she still doesn't have much control—my carpets are a mess. But it was like a miracle when she finally was able to walk."

The anxious-parent syndrome seems just as prevalent among pet owners as it is among parents of toddlers. Dr. Mike Marder of the Manhattan Veterinary Group says that "the slightest change in bowel movement and I get a call. Your average person has a loose bowel movement and what do you do? You take Kaopectate. Or you do nothing. But that dog or cat has a little problem and bam, he's into the office just like that." Park East Animal Hospital has a 24-hour service, seven days a week. "Our clients won't tolerate an answering service,"



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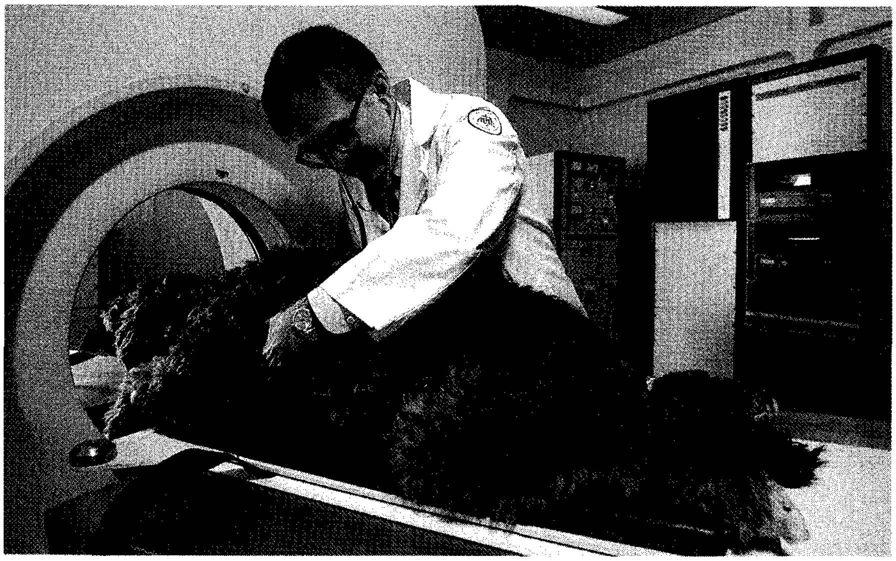
MODERN MEDICINE: *A pacemaker for a fainting dachshund, acupuncture for a poodle's creaky joints, maintenance of a diabetic Shih Tzu, open-heart surgery for a ferret? All this and more is possible.*

says Dr. Lewis Berman. "And we'll do house calls. Our clients are asking less and less how much things will cost."

What are you in the market for—a pacemaker for a fainting dachshund, acupuncture for a poodle's creaky joints, feline root canal, abdominal repairs on a cockatoo, maintenance of a diabetic Shih Tzu, open-heart surgery for a ferret? All this and more is possible. "And the standard response is, 'Can't you do more?' " says Dr. William Kay, chief of staff at the Animal Medical Center. Kay is using nitrogen mustard to treat a dog with skin cancer. "That dog looked fantastic for a while, but he's out of remission now. His owner has saved all her vacation time so if I tell her he has to come in she can take a day off."


Bedside manner: *Dr. William Kay administers a C.T. scan.*

A woman brought her injured dog to the AMC, sobbing that her boyfriend had hurled the dog across the room. "Doctor, is he going to live?" she kept asking. "Because if this dog dies, *he* dies." "When a pet does die," says Susan Cohen, "I've seen many cases where the spouse will feel jealous and ask the grieving pet owner, 'Are you going to cry that hard for me when I die?' And the owner will say no."

When medical technology can do no more, some people feel strongly that the animal should die in the familiar setting of home. Park East was able to maintain a dog suffering from kidney and heart failure in his own apartment for several weeks. A doctor would visit twice a day. "When the dog was being kept with us," says Berman, "the owner spent each night here with him."

Remi Saunder's Samoyed, Sam, died of lymphosarcoma two years ago. She spent thousands of dollars keeping him alive on chemotherapy. "He was ready to die," she admits, "but I wasn't ready to give him up." The time commitment for cancer treatments would give even the most devoted owner pause. Sam initially had to be brought to the oncology clinic every other day, not an easy thing to do with a full-time job. "But Sam came first," Saunder says. "Everything else had to fit around his needs." "I like something that lasts. That's why I got birds," says Peter Brandon. "They will live a hundred or so years. I buried nine friends in fifteen years—nine Dalmatians. I couldn't do it anymore." Beau Brummell nuzzles Brandon's neck, and he smiles at the bird. "Besides, what other pet calls you by name?"

Pet cemeteries have always been an easy object of ridicule, but for many people, the ritual of cremating or burying a beloved pet is necessary. Every Saturday morning, a young woman visits Bide-A-Wee Memorial Park to lay a red rose on the grave of her poodle. Some facilities in the New York area even provide a chapel for "viewings" and services. "It may sound bizarre to you, but some people need to see that the pet is really dead, that Fluffy isn't going to come back again," says Susan Cohen. "We try to give them a better memory," says David Cooke, owner of Abbey Glen Memorial Park. "We bathe them and fluff them up; fuzzy hair can cover a multitude of sins." Therapist Carole Fudin counseled a woman who could not accept the fact that her cat was going to die. "She had given up on people," says Fudin, "so she simply couldn't give up on this animal."

IN AN ENVIRONMENT WHERE FORMING an emotional attachment is such a risky proposition, many people have found consolation in the unconditional love of a pet. The reasons people have pets aren't all that complicated—and they aren't all that different from the reasons for having children. "I think anyone who's going to become a mother should try having a dog first," says Dashiell's owner. "I've gone through the same traumas—trying to find a sitter I could trust, worrying about leaving him to go to work. But I waited to have Dash until I felt ready." "In a lot of ways, pets are even better than children," says Eleanora Tevis. "I'm never going to have to send William to Harvard or agonize over him marrying the wrong girl."

The bond seems particularly important for men. Dr. Alan Beck has found that while men touch other people significantly less than women do, they touch their dogs at least as much as women do. And touching or talking to a pet not only results in a lower blood pressure than talking to another person does, it lowers blood pressure to below the level at rest. Whatever the scientific evidence, everyone agrees that there's nothing like coming home and having a furry face welcoming you at the door with love, nothing but love. "I don't romanticize it," says Steven Aronson of his relationship with Rory. "I like the companionship. He's my dog and I'm his person."

"How could I live without cats?" asks Eleanora Tevis. "When I think about what it was like before I found them, it's like being on a different planet and there's nothing there. You leave a door open and a cat will walk in. And then you've had it; your life will never be the same." "You know what I love about cats?" asks Phyllis Levy. "When they love you, they love you. A cat isn't going to say to me one day, 'Well, Phyllis, we had a good thing going, but I'm sorry . . . it's over now.' " She looks down at Tulip and adds softly, "I just wish they lived longer." Tulip stretches gracefully and begins to circle her owner in a deliberate fashion. "You see that?" Levy smiles at her cat. "She's marking her territory. She's marking me all for her own." ■

FOILING CHRISTMAS

HOLIDAY FEASTS TO GO • BY BARBARA COSTIKYAN

HERE'S WISHING YOU A splendid holiday—the kind they had in Dickens's day. I see your house full of friends, gifts all around, a table laden with food—eel and oysters, sausage and soup, a roast crusted with herbs. I see boiled vegetables and steamy pudding and *four* kinds of baroque desserts.

That's not *my* house, you say: Who wants to work so hard? Well, there's absolutely no need for hard work. This year, why not let the roast fowl or roast beef be your love offering and buy everything else from a specialty store?

Early in November, I asked gourmet shops to prepare some holiday dishes; I reheated them at home. Though some things went flat the next day, I found dishes I never knew you could take out, like borscht and good risotto, mushroom ragout and creamed onions. A sumptuous meal *can* come in silver foil.

Here, then, is what goes with the goose; here's how to take the tedium from turkey. All the shops, unless otherwise noted, are closed on both Christmas Day and New Year's Day.

FIRST COURSES

AT CHRISTMASTIME, THE French feast on oysters. And here in New York, at Balducci's, December is prime time for oysters, too. The shop will carry Long Island bluepoints, Cedar Point oysters (they look like bluepoints but are plumper), and the tangy Wellfleets (all three kinds are $5.99 a dozen); tingly-tasting Belons from Maine (70 cents each); and the showstoppers—huge, ruffle-edge-shelled marennes from Maine salt marshes (90 cents each). A nice assortment for the oyster purists at your table. (Balducci's, 424 Avenue of the Americas, at 9th Street, 673-2600, is open Monday through Saturday 7 A.M. to 8:30 P.M. and Sundays till 6:30 P.M.)

The finest sauce you can have with any raw oyster is the thin, rose-tinted shallot sauce served at the Grand Central Oyster Bar. Here's the recipe, from *The Grand Central Oyster Bar & Restaurant Seafood Cookbook:* To make a cup of sauce, combine a half-cup of red-wine vinegar, a half-cup of tarragon vinegar, two finely chopped shallots, a pinch of sea salt, coarsely ground black pepper, and a dash of Tabasco.*

Because Italians eat fish on Christmas Eve, some New York shops make extraordinary take-out dishes at this time of year. Balducci's Swedish eel ($3.50 a quarter pound) is very meaty, very delicately smoked; add a spritz of lemon juice and eat the eel as an appetizer with a cucumber vinaigrette ($5 a pound). On your plate, eel looks like any other smoked fish—it's *not* snaky. Or serve Balducci's mild, tender baccalà (dried salt cod, $12 a pound); it's covered with a sauce of tomatoes, olive oil, basil, raisins, pignoli nuts, and black olives.

One of the seasonal dishes Italians love best is zampone, a coarse-textured, supple garlic sausage stuffed into a pig's foot and cooked for several hours. (James Beard has it with eggs for Christmas breakfast.) At Christmastime, New York's Italian markets carry both zampone and cotechino, a similar sausage (*not,* though, stuffed into a pig's foot). Why not cook some zampone yourself? It's wonderful as a first course before capon or goose. Place the stuffed pig's foot, shoulder end down, into a large pot filled with cold water; cover; bring the water to a boil; simmer over a low flame for an hour. Turn off the flame; let the zampone cool in the water for another hour. When you are ready to serve the sausage, separate it from the pig's foot, rinse it under cool water, and serve it in quarter-inch-thick slices. Salumeria Biellese—which sells zampone for $5.50 a pound cooked or $4.75 a pound uncooked, and cotechino for $4.29 a pound cooked or $3.79 a pound uncooked—will prepare the traditional side dish of stewed lentils ($2.99 a pound, to order). If you find lentils too heavy a first course, though, serve zampone with a warm, light vinaigrette sauce. (Salumeria Biellese, 376 Eighth Avenue, near 29th Street, 736-7376, is open Monday through Saturday 7 A.M. to 6 P.M.)

If you're having a big meal on Christmas Eve, serve risotto as the first course. But don't bother making it yourself: Some gourmet take-out places prepare this mellow, buttery rice dish very well, and Chelsea Foods is one of them. The shop's risotto—snowy-white and very luscious, and made, as it should be, with Arborio rice—comes with separate containers of white truffles and freshly grat-

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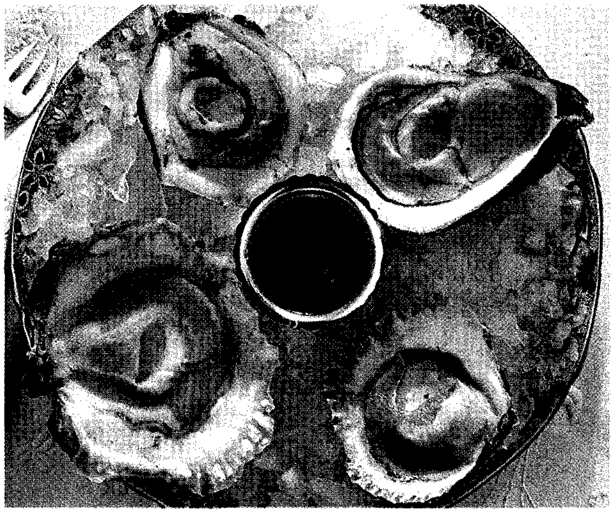
* ©1977 by Jerome Brody and Joan and Joseph Foley (Crown Publishers).

ed Parmesan cheese The risotto, made to order, is $10.50 a half-pound with the truffles, $3.50 a half-pound without them. Don't let the risotto stand overnight, because it gets too mushy. You can reheat it a few hours after it's delivered, though. Put it in the top of a double boiler and add a bit of chicken stock. (Chelsea Foods, 198 Eighth Avenue, at 20th Street, 691-3948, and 113 Greenwich Avenue, 929-8830, is open Monday through Friday 9 A.M. to 9 P.M. and Saturdays and Sundays till 6 P.M.) Bink & Bink's risotto ($8 a pound, to order) is more robust than the white-truffle version; it's pale yellow from both saffron and the stock, and there are slices of pheasant meat and mixed mushrooms—chanterelles, pleurotes, and domestic



Take-out banquet: *You roast the meat and invite the guests; specialty shops will do everything else to make your dinner sumptuous. The good-food-to-go on the platter above (clockwise from top): baby chicks, stuffed apples from Fisher & Levy, parboiled Brussels sprouts from a Korean market, stuffed squash from Artichoke, and, in the center, kasha from As You Like It. For a first course, buy an assortment of oysters at Balducci's and stir up the Oyster Bar's terrific shallot sauce.*

Photographed by John Dominis. Stylist: Bette Blau.

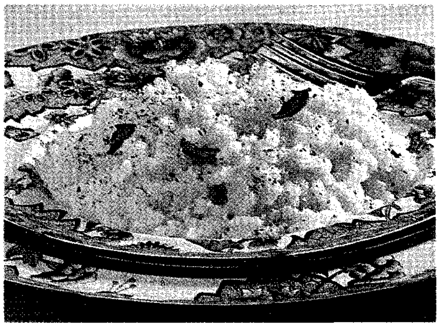
HOT AND HEADY SOUP: *Impressive indeed are Table de France's clear Polish borscht, Silver Palate's creamy oyster bisque, and As You Like It's aristocratic wild-mushroom and fiery cream of carrot soups.*

creams. The rice is, of course, Arborio. (Bink & Bink, 80 Second Avenue, near 5th Street, 460-5826, is open Monday through Saturday 9:30 A.M. to 9:30 P.M. and Sundays 10 A.M. to 7 P.M.)

There's a pleasant seasonal formality to serving a wild-rice salad before the soup. E.A.T.'s version ($25 a pint), dark, velvety, outrageously rich, has all the elitist winter flavorings: fresh porcini mushrooms, thin slices of rare duck breast, and lots of duck crackle-bits. This dish, delicious beyond belief, should be eaten in an ancestral hunting lodge in the Alps. (E.A.T., 867 Madison Avenue, at 72nd Street, 879-4017, is open daily 7 A.M. to 7:30 P.M.) As You Like It's light, Christmassy wild-rice salad ($10 a pound, to order) has red-pepper bits, green-scallion rounds, pignoli nuts, and a vinaigrette dressing. (As You Like It, 120 Hudson Street, 226-6654, is open Monday through Friday 10 A.M. to 7:30 P.M. and Saturdays till 6 P.M.)

SOUPS

HOLIDAY SOUP SHOULDN'T taste like everyday soup; it should inspire cantatas. The most beautiful clear soup around is the Polish borscht ($5.50 a pint, to order) from chef Rémy Gautier's Table de France. This is not a fermented, winelike borscht, but an elegant soup made with beef consommé and the juice of boiled fresh beets; there are pieces of duck breast and beef fillet in it, and julienned fennel, carrot, and celery too. The recipe is that of the Countess Walewska of Poland, for whose family Gautier cooked. (Table de France, 349 East 83rd Street, 772-3495, is open Monday through Friday 7 A.M. to 9 P.M. and Saturdays till 6 P.M.)



Rich, mellow: *Chelsea Foods' risotto.*

The creamy oyster bisque from the Silver Palate ($6.50 a pint, to order) is also a soup worthy of the nobility, with its heady oyster liquor and at least three whole oysters per portion. Reheat it in a double boiler. (The Silver Palate, 274 Columbus Avenue, near 73rd Street, 799-6340, is open Monday through Friday 10:30 A.M. to 9:30 P.M. and Saturdays and Sundays till 7:30 P.M.) As You Like It's cream of wild-mushroom soup ($10 a quart, to order) is woodsy tasting and coarse-textured but nevertheless an aristocratic holiday soup. It has a good chicken stock, onions, soft, chewable specks of dried porcini, and cream. Pass around a bottle of dry sherry so guests may add a few drops.

A humbler soup, husky and thick, with a nice, fiery bite from its ground coriander seeds and curry powder, is the cream of carrot ($6 a quart, to order) from As You Like It. Float some cream on this, and pass the sherry again.

Well-bred soup: *Table de France's Polish borscht, from a countess's recipe.*

VEGETABLES

NOW YOU MUST PLAN FOR the roast. What to serve with it? You can easily toss a few peeled spuds into the sizzle and splutter of the roasting pan, but what about *mashed* potatoes? Chelsea Foods can provide mashed new potatoes ($6 a pound, to order), mixed with garlic, sour cream, green-scallion rounds, and red potato skins. They make a witty green-and-red dish for your holiday table. Reheat them in a ceramic baking dish or in the top of a double boiler. Add extra milk, and cover the potatoes with foil shaped into a dome so the steam can rise.

Balducci's yam-and-praline casserole ($6 a pound) has a solid crust of chopped nutmeats and crackly caramelized sugar; below the crust, there's a soft, yammy, not-too-sweet filling. Set the dish in a shallow pan of water, and bake until hot in a 300-degree oven. If you want to feed a crowd, ask the shop to put the casserole in large foil pans. You may want to drizzle some rum on top before reheating.

A thick, satin-smooth purée of root vegetables tastes good with a slice of roasted fowl, or the crackly rib meat of suckling pig, or a piece of roast beef. The contrast of meat and purée is a work of seductive texturing—and besides, vegetable purées never look dried out when they're reheated. (Reheat them in a double boiler.) Have the wonderful-tasting purée of celeriac and potato ($7.50 a pint, to order) available at As You Like It. Its earthy flavor is the taste of midwinter. The shop's purée of broccoli ($6.50 a pint), another rugged winter dish, combines bits of potato, butter, blobs of broccoli, and cream.

The sweet, starchy purée of pea ($6.25 a pint) from the Silver Palate would be

Platter, dishes, flatware, salt cellars, and candlesticks from James II Galleries. Antique linen tablecloth from Thaxton & Company. Napkins from Cherchez.

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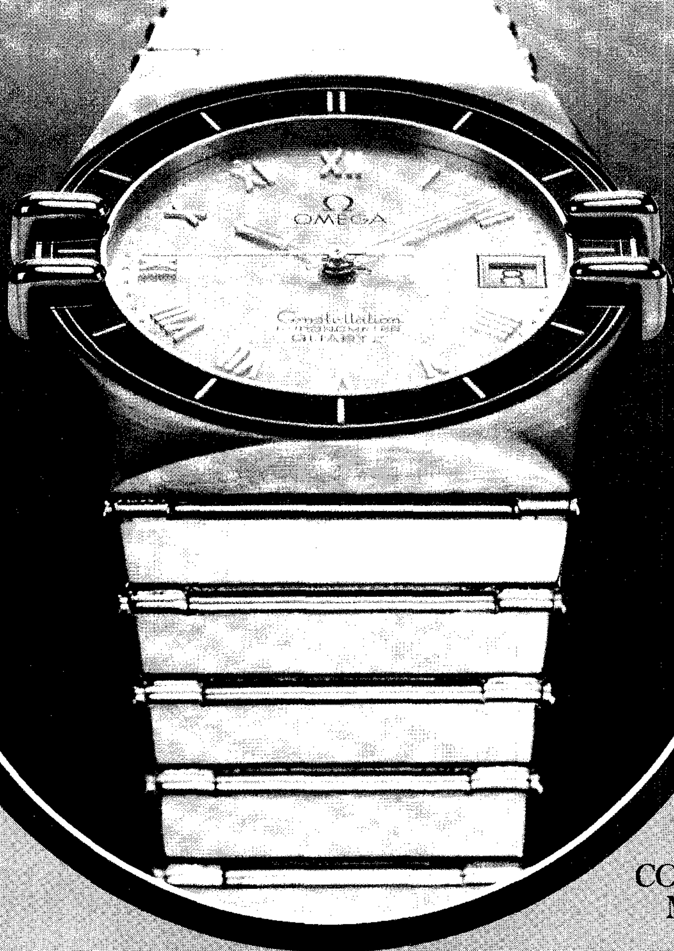

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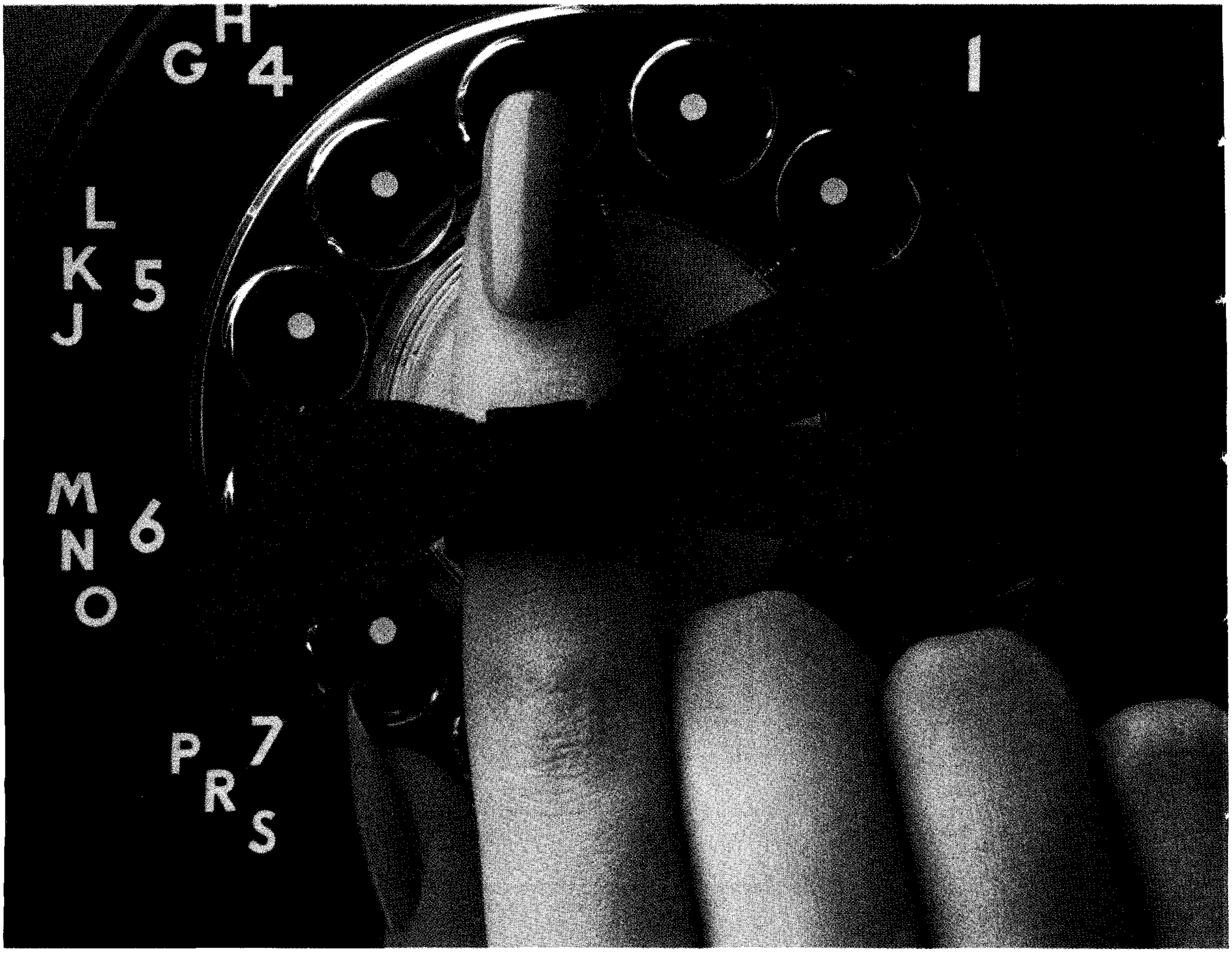

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SAVORY SIDE DISHES: *Who wants to make sautéed fresh artichoke hearts for a crowd? Let Balducci's do it instead. Another fabulous vegetable: Artichoke's squash stuffed with cranberries and chestnuts.*

good with roast capon. The leek-and-potato purée ($6.25 a pint) is a slightly thinner, more complicated version of mashed potatoes, but it's not as white.

Red cabbage goes well with goose and fresh ham, but it's a nuisance to prepare, and indeed many places overcook it. Not Table de France, though; its red cabbage ($3.50 a half-pound, to order) with bits of sliced apple is firm, fresh-tasting, and slightly tangy (it's been simmered in red wine).

If you want the traditional Brussels sprouts with chestnuts, buy some whole pared, cleaned, and parboiled sprouts (about $2.50 a pound) at a Korean vegetable market. The cooked sprouts from the gourmet shops don't reheat well. Boiled chestnuts in consommé ($8.50 a half-pound, to order) can be provided by Table de France.

Another drudge job is making creamed onions. Well, call Bink & Bink. Many of its creamed onions ($4.75 a pint, to order) are golf-ball size and still crunchy to the bite; there's butter, saffron, crème fraîche, heavy cream, and coarsely ground nutmeg in the sauce. Reheat this dish in a double boiler.

Who'd ever bother to prepare fresh artichoke hearts for a crowd? Balducci's sautéed artichoke hearts ($6 a pound) are totally dethistled and defoliated, and they taste of garlic, oil, and sharp pepper. Serve them with roast lamb or fresh ham, or combine them with kasha. Reheat them in a covered sauté pan.

Some sweets, like baked apples, can be eaten as a vegetable; they cut the richness of meat. Fisher & Levy's baked Granny Smith apple ($1.50), filled with a luscious prune-and-walnut compote, looks beautiful as an edible garnish. Cover the apple lightly with tinfoil and reheat it in the oven with a bit of cider and water. (Fisher & Levy, 1026 Second Avenue, near 54th Street, 832-3880, is open Monday through Friday 11:30 A.M. to 7 P.M., Saturdays 10 A.M. to 6 P.M., and Sundays noon to 5 P.M.)

Ah, but the most *fabulous* winter vegetable is the stuffed squash ($6 a pound, to order) available at Artichoke. The starchy squash is filled with nippy, bright, squirting cranberries, sweet potato, chestnuts, and dried fruits. You may get the small, yellow winter squash or the larger acorn squash (a small squash weighs about a quarter of a pound). To reheat, place the squash in a slow oven in a loosely covered, shallow pan filled with one-half inch of apple cider and water. (Artichoke, 968 Second Avenue, near 51st Street, 753-2030, is open Monday through Saturday 10 A.M. to 7 P.M.)

Defoliated: *Balducci's artichokes.*

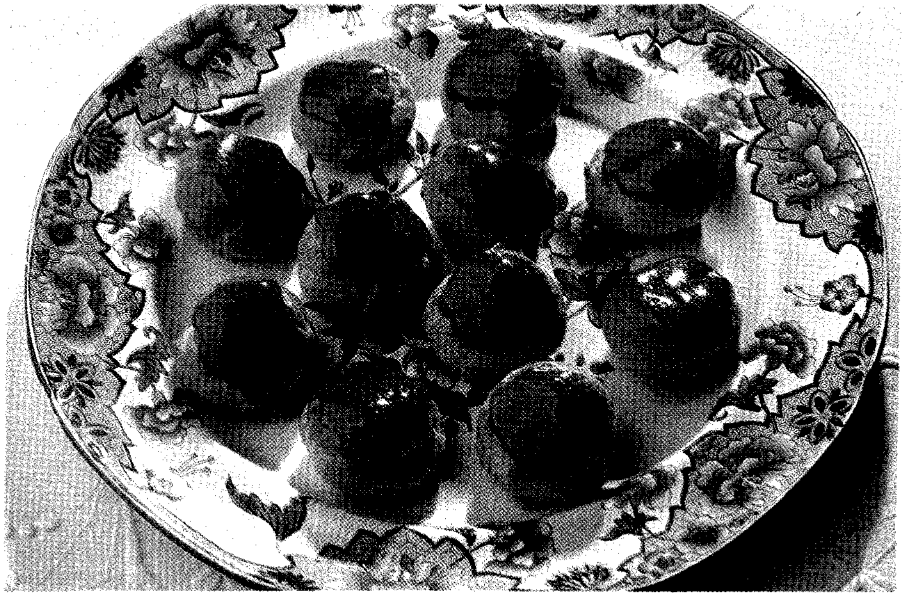
GRAINS

Kasha (which is terrific with goose or suckling pig) is interesting only when it has a slightly nutty taste. The nutlike, crunchy kasha you can buy at As You Like It ($6 a pound, to order) has the zip of currants soaked in cognac, the bosky taste of shiitake mushrooms, and the crunch of almonds. Reheat it with butter and a bit of water in a covered pan.

Polenta is a starch Italians love. And a well-seasoned polenta eaten with roast quail or baby chicks makes a superb holiday dinner. At Todaro Brothers, you'll get excellent cooked polenta ($5.98 a pound, to order), seasoned with sage, onion, bay leaf, and bits of pancetta. Reheat it as cookbook writer Giuliano Bugialli advises: Put it in the top of a double boiler with a small, damp linen towel on top of the polenta to absorb the moisture; reheating should take about 30 minutes per pound. (Todaro Brothers, 555 Second Avenue, near 31st Street, 532-0633, is open Monday through Saturday 7:30 A.M. to 8:30 P.M. and Sundays 9 A.M. to 7 P.M.) Baby chicks to go with the polenta weigh about a pound and a quarter and are $3 apiece at La Petite Boucherie (1224 Lexington Avenue, near 83rd Street, 879-2950; open Monday through Saturday 8 A.M. to 6 P.M.).

Armottes, the small, rectangular cornmeal-porridge cakes eaten in Gascony, have a rustic, homey taste. They're sold cooked ($16 a dozen, at Petak's), and they reheat nicely; put them in a covered non-stick frying pan, and turn them once. Have them with fowl, with roast beef, or with red-wine stews; they're particularly good served with Petak's ragout of wild mushrooms—porcini, chanterelles, golden oaks, cèpes, and domestic creams—in a rich demi-glace sauce ($18 a pound, to order). The ragout's a rich side dish or a good substitute for gravy. This shop is the place to buy Scottish salmon, caviar, pastries, imported cheeses, and good breads on Christmas and New Year's Days. (Petak's, 1244 Madison Avenue, near 90th Street, 722-7711, is open daily 9 A.M. to 8 P.M.)

With the salad course, serve the best bargain around: the six-inch brioche



Rum treats: *Crunchy puff-pastry mouthfuls from Dumas.*

DRAMATIC FINISHES: *Try something very fancy—As You Like It's meringue shell covered with meringue curlicues, or Pierrot's Christmas tree of green-apple sorbet filled with chestnut ice cream.*

Worthy ending: *As You Like It's ornate meringue shell; fill it with ice cream.*

filled with ripe, runny Camembert ($5) that's available at Soutine. It feeds six to eight as an hors d'oeuvre. There's a twelve-inch round of Brie in a brioche ($25, to order) that feeds twelve. (Soutine, 104 West 70th Street, 496-1450, is open Tuesday through Friday 8 A.M. to 7 P.M., Saturdays 9 A.M. to 6 P.M., and Sundays till 5 P.M.) Another brioche beauty: Table de France's brioche loaf ($10 a pound), filled with a pork, chestnut, and foie gras-mousse stuffing.

SWEETS

WELL, THE BIG EATing's done, the candle wax is dripping onto the table, and everybody's sighing and protesting at the thought of dessert. But the slushy softness and the tingly tartness of Pierrot's green-apple sorbet will soothe you to sweet rest or energize you for third helpings. A lighter, more delicate pear sorbet may be served instead (both sorbets are $5.50 a pint). Pierrot will make sorbet in any shape you like; a green-apple-sorbet Christmas tree about eight inches tall with a chestnut-ice-cream filling is $22. (Pierrot, 108 Montague Street, Brooklyn, 596-3100, is open Tuesday through Friday 10 A.M. to 10 P.M. and Saturdays and Sundays 9 A.M. to 10 P.M.; on December 24 and 31, the shop will be open 8 A.M. to 1 P.M.)

Eggnog's a December tradition. As You Like It's eggnog ice cream is $5 a pint; a quart of the Chelsea Baking Company's eggnog sauce ($12) contains a dozen egg yolks and lots of heavy cream. Add your own rum or sherry. (The Chelsea Baking Company, 259 West 19th Street, 242-7692, is open Monday through Saturday 8 A.M. to 6 P.M.)

Every Christmas table should have a Dickensian dessert (plum pudding, that is). It's no secret that the best plum puddings ($12 a pound) are put up every August by Rona Deme of Country Host. Each one is dark and moist, full of fruit, brandy, and spice (like Mrs. Cratchit's "speckled cannon-ball"), and each one sits in its own pudding bowl wrapped in white toweling. You just put the bowl in boiling water for two hours and serve up the pudding. (Country Host, 1435 Lexington Avenue, near 94th Street, 876-6525, is open Monday through Saturday 9 A.M. to 7 P.M.)

If Deme runs out of puddings, you might consider the Chelsea Baking Company's plum cake (the six-inch size, which serves six to eight, is $14), which has many of the ingredients of plum pudding except for the booze. But you can souse it up with rum and serve it with eggnog sauce or eggnog ice cream. Or top it with your own hard sauce.

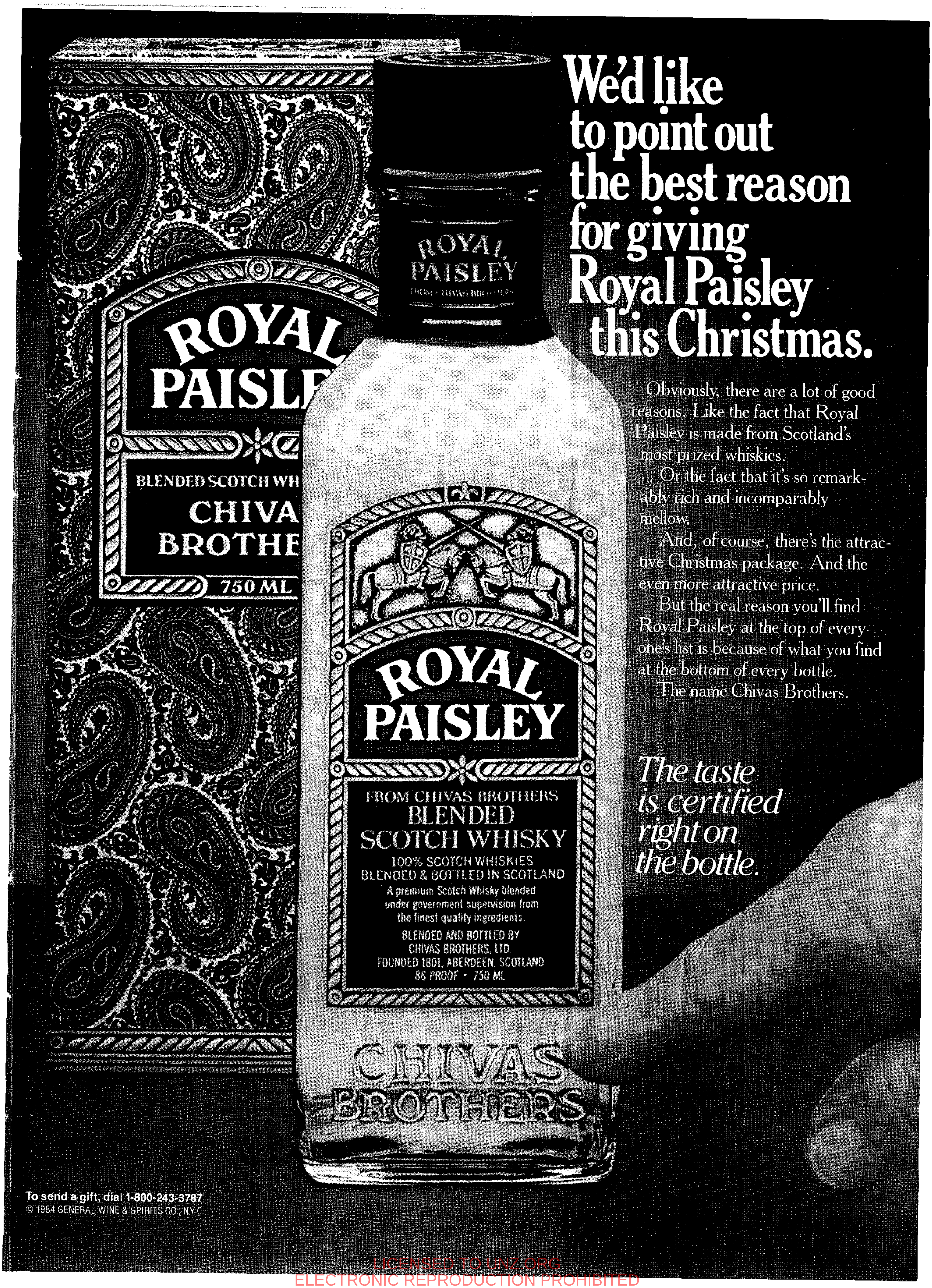
One of the nicest tree cakes you'll find comes from Pierrot. It's made with a pâte sucrée dough; the fillings vary, but they're all in a Christmas theme: pear, plum, apricot, traditional Linzer. The 12-inch tree is $18, the 24-inch tree is $25; they are made to order.

If you want to serve a traditional bûche de Noël, you can buy it from almost any of the better pastry shops. Les Délices Guy Pascal will make a Christmas-decorated croquembouche to order (prices begin at $75; that size feeds twelve). (Les Délices Guy Pascal, 1231 Madison Avenue, at 89th Street, 289-5300, is open Monday through Thursday 8 A.M. to 10 P.M., Fridays and Saturdays till 11 P.M., Sundays 9 A.M. to 10 P.M., and Christmas and New Year's Days till 4 P.M.; there are two other shops.)

Simpler than a croquembouche are Dumas's chou caramels—crunchy puff-pastry mouthfuls ($10.50 a dozen) filled with rum cream and covered with a caramelized-sugar top. (Patisserie Dumas, 1330 Lexington Avenue, near 88th Street, 369-3900, is open Monday through Saturday 8:30 A.M. to 6:30 P.M.)

Or try something very fancy, a dessert as white as snow—the very baroque-looking meringue shell from As You Like It ($50 for a shell big enough to feed twelve; two days' notice is required). The shell has a lid and curlicues all over. Fill it with whipped cream or ice cream and fresh fruit. But the richest of all desserts is the Mont-Blanc, a typical French Christmas or New Year's sweet. The best is Table de France's version ($28, to order), a lusciously soft mount of riced chestnuts and whipped cream with a base of crisp meringue.

If you're looking for a homespun holiday dessert, here are three good ones. Food Squad makes a four-inch-high German chocolate cake ($24, feeds ten to twelve; one day's notice is required). It's very light yet very rich, filled with butterscotch frosting. (Food Squad, 750 Greenwich Street, 807-9544, is open Monday through Friday noon to 9 P.M., Saturdays 11 A.M. to 8 P.M., and Sundays till 6 P.M.; on December 24, the shop will be open till 6 P.M., and on December 31, till 10 P.M.) Since E.A.T.'s currant-cranberry bread pudding ($30, to order) is made from the shop's leftover brioches and croissants, you're guaranteed buttery taste and lush texture. You get to keep the ovenproof loaf pan the pudding comes in; one pan feeds six. And there's Dumas's new peasant tart, a fine, wholesome midwinter dessert. The nine-inch circle ($12), which feeds eight to ten, is made of puff pastry covered with glazed apples placed like spokes in a wheel. This is the coziest way to end a feast and begin a new year. ■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BEST BETS

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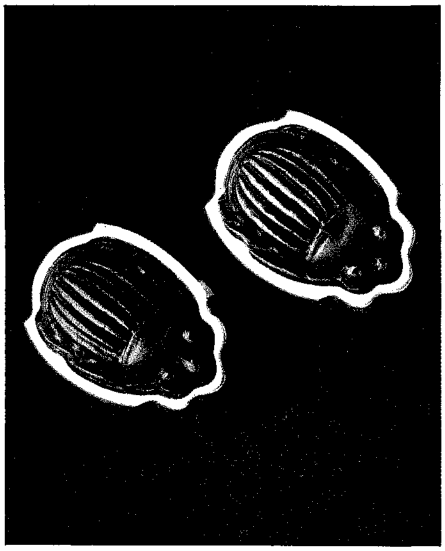
By Nancy McKeon and Corky Pollan



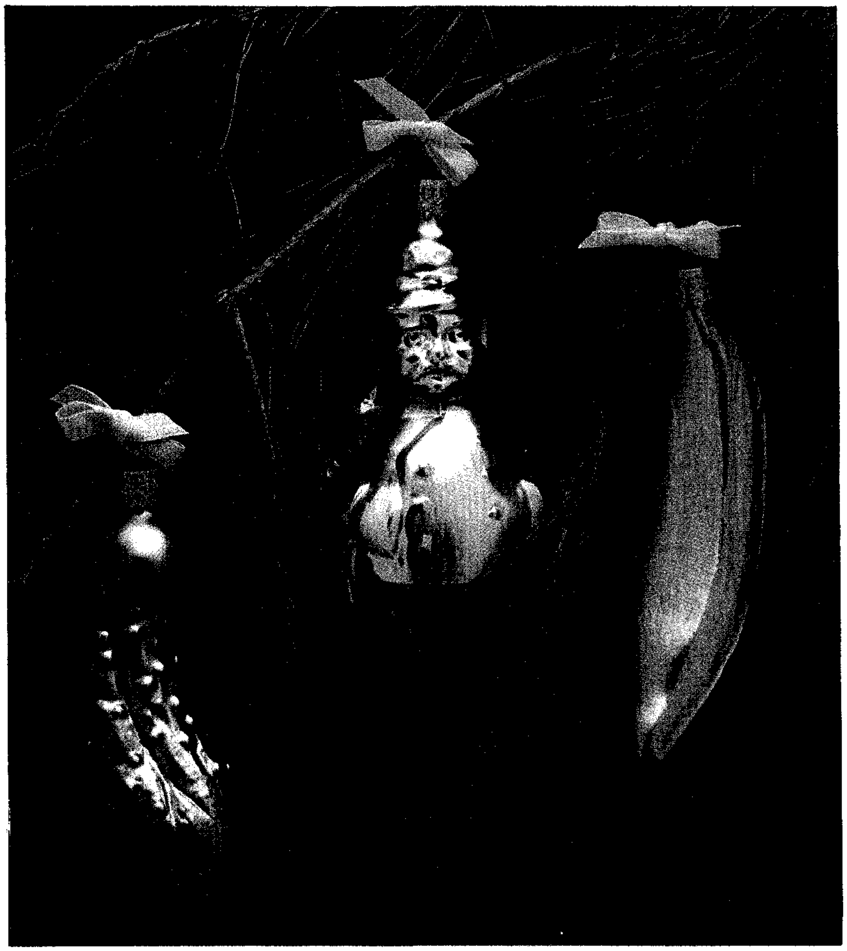
Beetle Mania

Back in 1911, a Tiffany customer could have bought these Favrile-glass scarabs as ornaments embedded in Louis Comfort Tiffany lampshades or as *objets* for the overstuffed parlor. The modern-day company found a quantity of the original beetles in the old LCT workshop, and last February began selling them reset as modern jewelry. Seeing these reborn bugs, collectors began offering to sell their caches back to Tiffany. Never mind: Tiffany has plenty, and the scarabs can now be bought as earrings ($150 and $250), cuff links ($235 and $275), tie tacks ($70), stickpins ($75), and brooches ($275).
TIFFANY/*Second floor*

Where the Toys Are

Take an artist's imagination, mix with toys, add the notion of a circus, and you have the Vanderwoude Tananbaum Gallery's show and sale of toys made by artists to benefit the Big Apple Circus, New York's one-ring, nonprofit extravaganza. Francine Funke's big apple (above) opens and circus folk pop out. In others—made to collect as well as play with, by Marisol, Keith Haring, Andra Samelson, Mary Frank, and 45 more—lights light, feet wiggle, jugglers juggle. Prices start at $20, go up to $1,000. All support the circus.

VANDERWOUDE TANANBAUM GALLERY
24 East 81st Street/879-8200
December 6 through 29



Sparkle Plenty

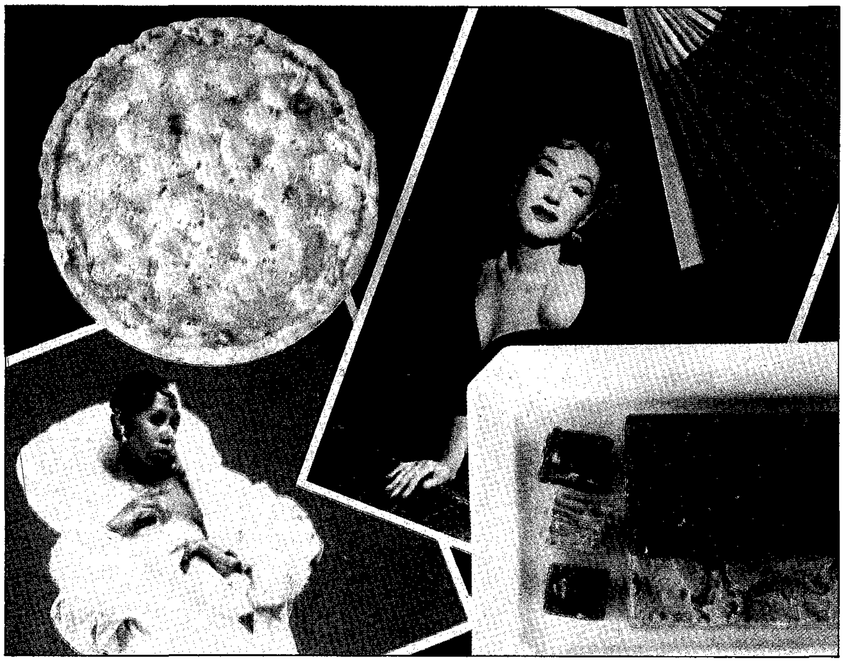
The twenties certainly had a way with whimsy. Consider, for instance, the unlikely pickle and banana Christmas-tree ornaments or the amusingly plump policeman, all popular tree hangers of that day. Now these droll, yet ever-so-delicate, ornaments (plus comical clowns, silly cats, sprightly Santa Clauses, $3 to $5 each) are being hand-blown and hand-painted once again by the same family in West Germany, using the same glass forms that produced them in the twenties.
LUDWIG BECK/*Trump Tower/725 Fifth Avenue, at 56th Street/Fifth floor/308-2025*

Photographs: top, William Guillen; left, Donal Holway; right, Elizabeth Watt.

When You Dish Upon a Star

But can they cook? The question may not have been relevant when Judith Jamison (below left) was the star of Alvin Ailey's dance group and Risë Stevens was *simply* the Carmen by which all other Carmens were judged. But now that Stevens has turned her fudge recipe over to the Metropolitan Opera and Judith Jamison has taken to turning out sweet-potato (shown), apple, blueberry, and lemon-meringue pies, the question takes on significance. The answer, by the way, is yes—hence the dense walnutty sweetness of Stevens's fudge and the richness of Jamison's down-home desserts. Brava to both.

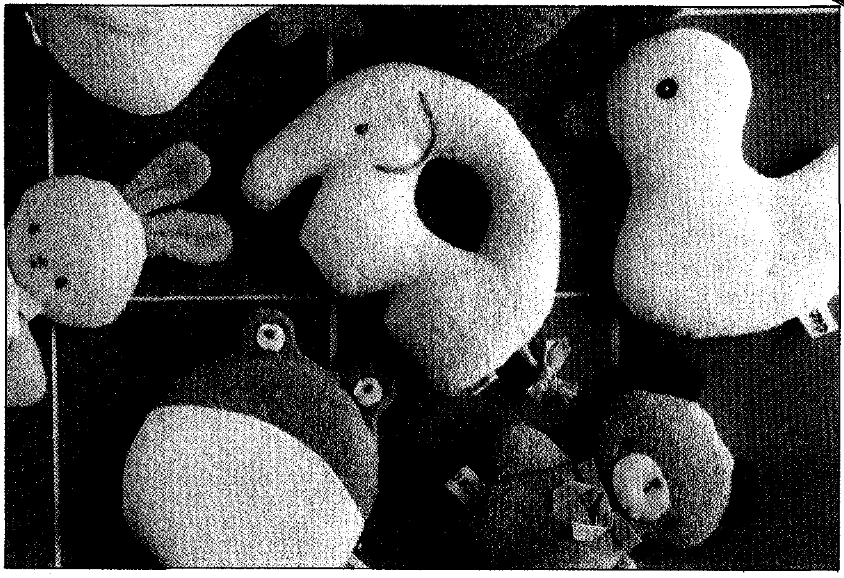
JAMISON'S CHOICE, LTD., PIES/*Six-incher $6, nine-incher $8/Macy's Cellar*
RISE STEVENS' FUDGE/*$13.50 a pound/Lincoln Center and Metropolitan Opera shops*

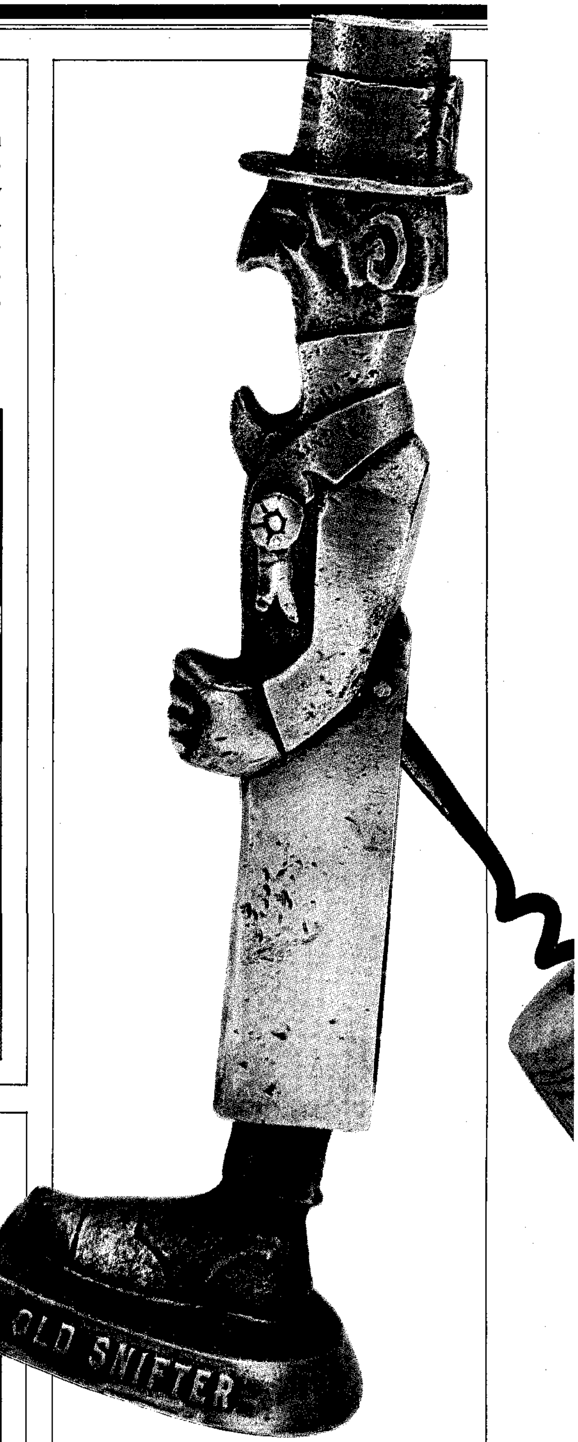


Terry Christmas

This little terrycloth zoo is one of the sweetest things around. So isn't it nice that it's useful as well? The chubby little elephant ($6) and the whale and chick (not shown, $6 each) are soft rattles. The stuffed bunny ($4), frog ($5) teddy bear ($4), and duck ($5) are bath sponges. Larger bear and bunny ba sponges are $10 and $16.

FUSEN USAGI/*927 Madison Avenue, near 74th Street/772-6180*





Season's Openers

It seems appropriate that Congressman Andrew Volstead, author of Prohibition, was immortalized by corkscrew-makers. They were an ingenious bunch who, well into the 1930s, vied with one another to produce the most outlandish tools for uncorking bottles. This brass Volstead (above) is one of hundreds of corkscrews—from "lady's legs" to handsomely carved animals to a rare single-arm pump lever—up for auction at Phillips.

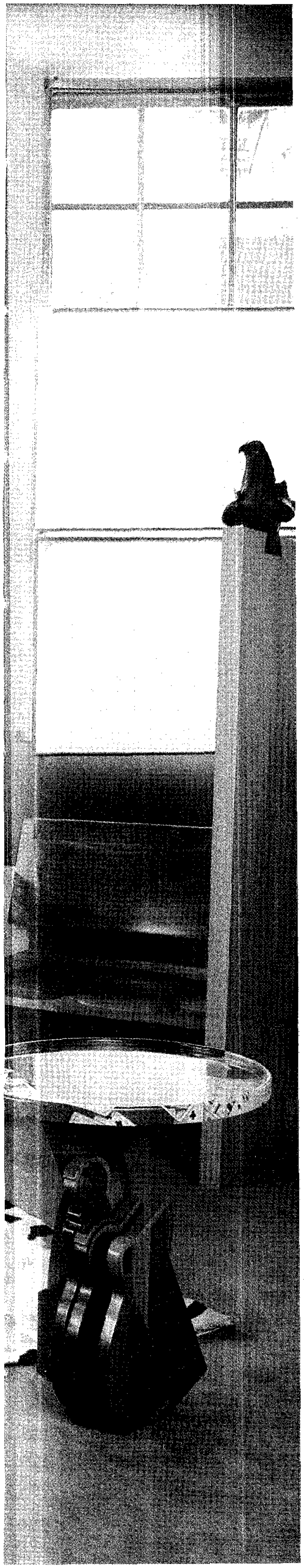
PHILLIPS/*406 East 79th Street*
570-4830/Sale December 8 at noon
(previews December 3, 4, 6, and 7)

Photographs: top left, Marcia Luce (photograph of Judith Jamison by Martha Swope; photograph of Risë Stevens from the Metropolitan Opera Archives; serving platter from Wolfman-Gold & Good Company); right and bottom, Elizabeth Watt.

DESIGN

BY

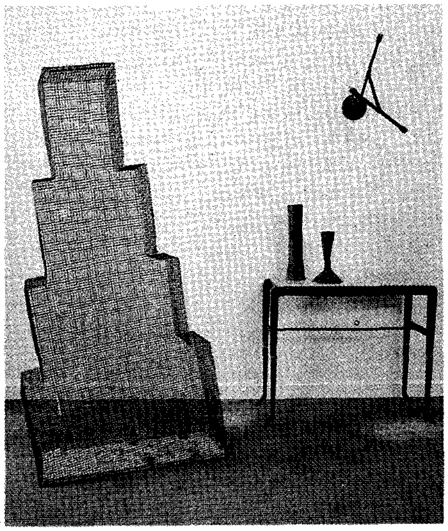
MARILYN BETHANY



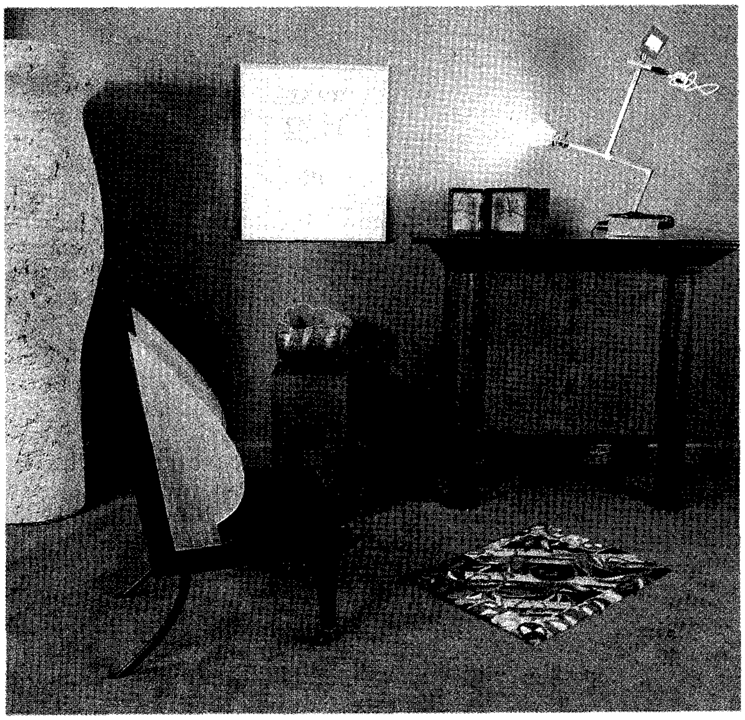
OBJETS D'ARC

WHILE REASON HAS LONG TOLD ME THAT the furnishings currently being produced by architects, artists, and craftsmen are important—the antiques of the future, and all that—I've never much liked the stuff. Alternately shoddy and overwrought, the designs have tended to be either derivative or outlandish, breaking significant ground mainly with their price tags.

Now, at last, a new outlet—the Gallery of Applied Arts at 24 West 57th Street—is showing art furniture worthy of lust. It's not that the names in the Arc collection are fresh—we've all seen Wendell Castle's and Robert Venturi's work before. The difference is in the setting and editing: The gallery has been elegantly designed by M. Louis Goodman, and the exhibitors have been selected with an eye not just to who's who but to who actually has a piece of furniture in him. ■



At last, art furniture is being presented luxuriously. Tina Girouard's slanted birdcage and Bob Trotman's console sell for under $3,000 each. Other items go for $25,000 or more.



They're not artsy, they're not craftsy, they're just elegant: Marisol's "bird chair" and Robert S. Zakanitch's Aubusson rug (left) could easily keep company with antiques. Most telling detail: the silk-tassel drawer pulls on Joe Duke's Etruscan highboy (right).

Photographed by Elizabeth Heyert.

Wine/Alexis Bespaloff

TREAT 'EM WITH RESPECT

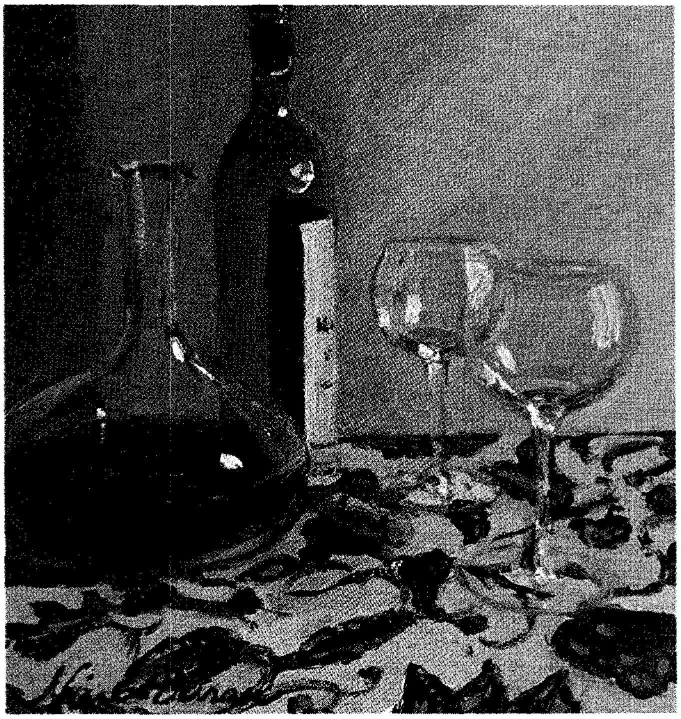
> "...The fine red wines served at this time of year usually need a little extra attention to bring out all their special qualities..."

ALL THAT'S REALLY NEEDED TO ENJOY wine is a corkscrew and a glass, or better yet, two glasses, since wine seems to taste better when it's shared. The fine red wines featured at many dinners at this time of year have more to offer in the way of interest, complexity, subtlety, and pleasure, but they usually need a little extra attention to bring out all of their special qualities. Key considerations include temperature, breathing, decanting, and matching fine reds with food.

There is a quip attributed to an Edwardian gourmet who, after sitting through a disastrous dinner, saw the waiters arrive with champagne. "Ah," he said wryly, "something warm at last." The accepted approach to the serving temperature of wine is, of course, to chill whites and rosés and serve reds at room temperature. But if reds are served too warm—much above 70 degrees—they usually taste dull and indistinct and may also display an alcoholic bite. Chilling fine reds, however, is not a solution, because the puckery taste of tannin present in such wines as Bordeaux, Rhône, California Cabernet Sauvignon, and Barolo becomes more pronounced at lower temperatures and will give the wine an unpleasantly bitter taste. If your dining room is warm, try putting any reds you plan to serve near an open window for half an hour or so to cool them down a few degrees—just enough to make them taste fresh.

FOR MOST PEOPLE, LETTING A RED WINE "breathe" means opening the bottle half an hour or so before the wine is to be served, on the assumption that thus exposing the wine to air will bring out its bouquet and soften whatever harsh tannins might be present. When you consider how little of the wine's surface is exposed to air in the neck of the bottle, it is clear that pulling the cork is the least effective way to aerate wine. In fact, I think it would be very difficult for even the most experienced tasters to tell the difference between a wine that has been uncorked for an hour or two and a bottle of the same wine that has simply been opened and poured.

Anyone who believes that red wine benefits from aeration should pour the wine into a carafe or, if in a restaurant, where this may not be practical, have the wine poured into large goblets ten or twenty minutes before the wine is to be consumed. There's reason to believe, however, that aerating a red wine—especially an older, more delicate one—does not improve its taste and may, in fact, diminish it. At blind tastings I once arranged in New York, and at several similar tastings later conducted by others in Milan and London, experienced tasters were asked to choose between a wide variety of wines served in pairs in which one bottle had been decanted for an hour or two and the other simply opened and poured at the last minute. In some cases, the tasters found little difference between the two; in most cases, they preferred the wine that had received no aeration, because it had more bouquet, fruit, and flavor.

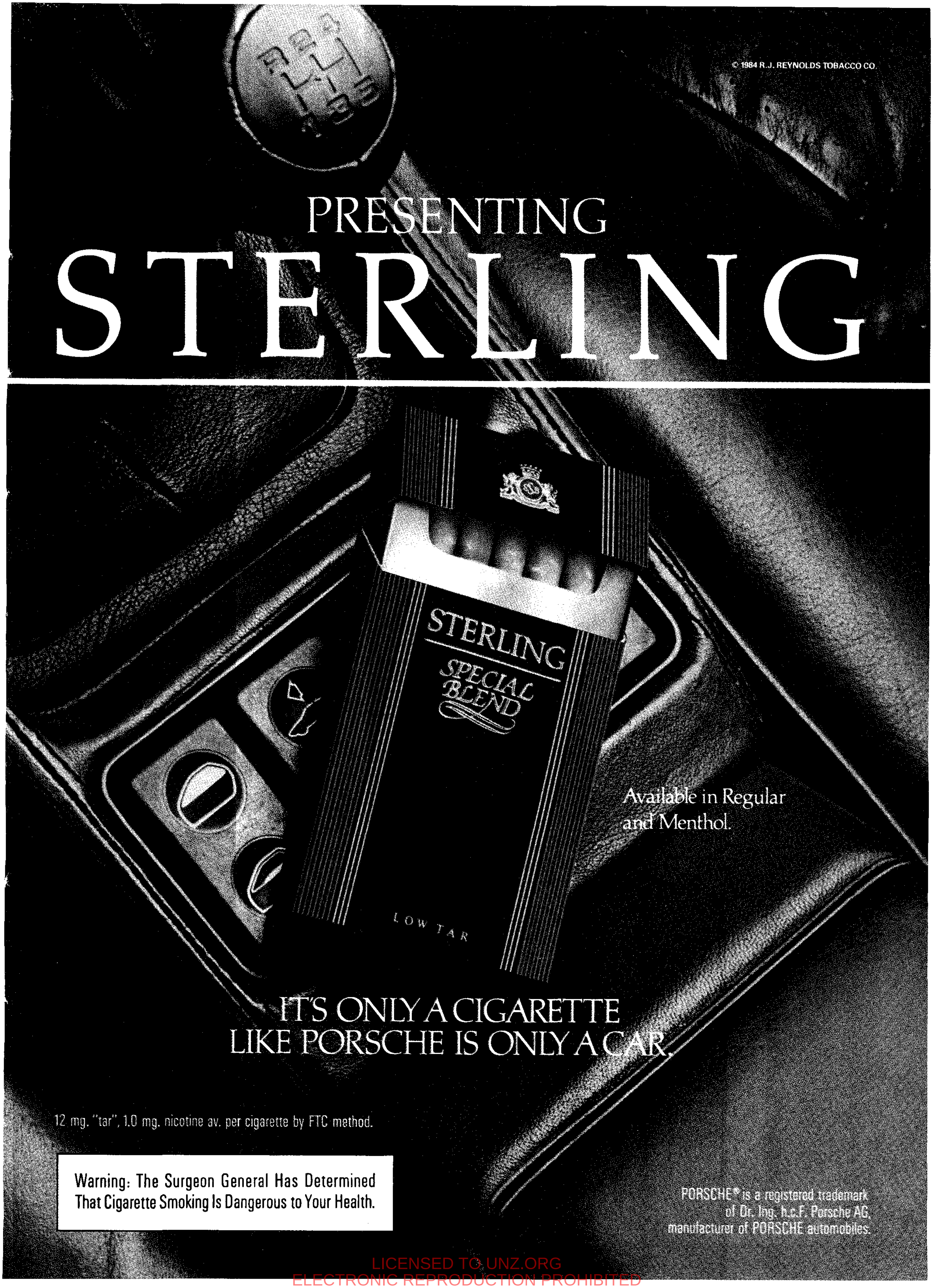


Decanting: *An essential step in the serving of fine old reds.*

ALTHOUGH THE IDEA OF DECANTING young reds to aerate them may be controversial, there's no doubt that fine old reds should always be decanted to separate the wine from its bitter sediment. (I always decant at the last minute, however.) Decanting is an essential step in the serving of fine reds, and it's easy to accomplish. First, assuming the bottle has been stored on its side, stand the wine up; the sediment will slide to the bottom within half an hour. Or move the bottle from its storage rack horizontally, without disturbing the sediment, and place it in a wine basket. This technique is appropriate in restaurants because the wine can then be decanted immediately. If the bottle is shaken on its trip from the rack to the basket, however, the use of a basket is pointless. Cut the capsule below the lip of the bottle, as always, so that the wine does not come into contact with lead foil as it is poured. Remove the cork, and pour the wine into a clean decanter or carafe in one continuous motion, holding the shoulder of the bottle over a light. (A candle is traditional, but it's really simpler and more practical to stand a flashlight on end, as it provides a steadier and less dangerous source of light.) When you see the first wisp of sediment appear in the shoulder of the bottle, stop pouring. If you've been careful, you should lose no more than an ounce or two of wine. And if you then pour the dregs into a glass, you'll be convinced, once and for all, of the necessity of decanting older reds. (How old? After you've stood the unopened bottle up for half an hour, hold the bottom against a strong light—if you see sediment, decant.)

If you're uneasy about decanting, simply take the next red you drink, even if it's a Beaujolais Nouveau, and practice pouring it into a carafe over a light. There'll be no sediment, of course, but you'll get the hang of this simple but important maneuver. Incidentally, try to avoid decanters with narrow mouths;

Illustration by Nina Duran.



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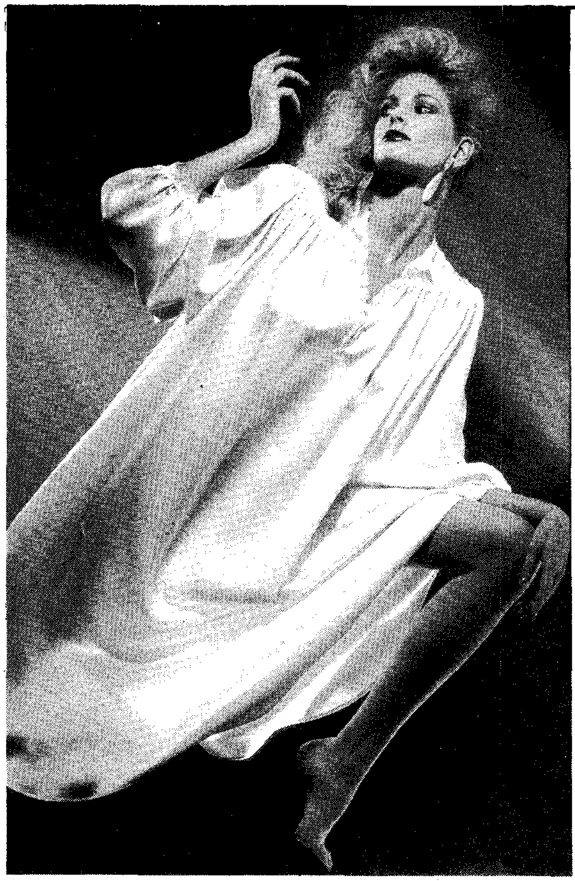

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they require a hand that is very steady indeed.

"WITH FOOD," SAYS JEAN HUGEL, DIRECtor of the Alsace firm that bears his name, "every wine tastes one degree better than the truth." There's no question that most wines are more enjoyable at the dinner table than drunk on their own and that a properly chosen dish will improve the taste of any wine. To match wine and food, it helps to be aware of how the elements of taste, weight, and texture in a wine can be enhanced or diminished by similar aspects of a dish. Food high in acid—salad dressing, for example, or a vinegar-based sauce—will diminish a wine's acidity and make it taste flabby. A fatty dish, such as pâté or one that contains mayonnaise, will increase the apparent acidity of a wine and make it taste sharp, and the food's rich texture may turn a light-bodied wine into one tasting thin by comparison. Anything sweet—not just a dessert, but a dish that is served with a fruit-flavored sauce or a sweetened vegetable purée—will make an accompanying wine taste sharp or bitter. A frequently encountered mismatch is dessert and champagne; the sweetness and rich texture of the former usually make the light, delicate, dry wine taste sharp and thin.

Some care must be taken when matching any wine with food, but especially when a fine red wine is to be served. Some people feel that special wines should be accompanied by special dishes. The chief characteristics of many fine reds, however, are harmony and subtlety and, in the case of older bottles, delicacy and finesse. An elaborate dish, the kind that involves many ingredients and takes hours to prepare, is as likely to overwhelm such a wine as to enhance it. Wine producers and connoisseurs alike usually show off the finest wines with the simplest foods—grilled beef, rack of lamb, roast chicken. Just as there are meals that are best accompanied by carafes of simple wine copiously poured, there are wines that call for unobtrusive food.

At a wine-oriented dinner featuring a sequence of wines, the finest red is likely to be served last, with the cheese course, and this is another potential mismatch. Cheese enhances the taste of vigorous young reds because, just as the protein in milk combines with and diminishes the tannic taste of tea, cheese makes a tannic red taste softer and less harsh. A fine old red, however, no longer contains much tannin, and its subtle nuances may well be overwhelmed by such popular cheeses as a ripe, pungent Brie, a tangy goat cheese, or a rich triple-crème. Therefore, if you plan to serve cheese with an old red, choose a mild cheese such as an aged Gouda. ■

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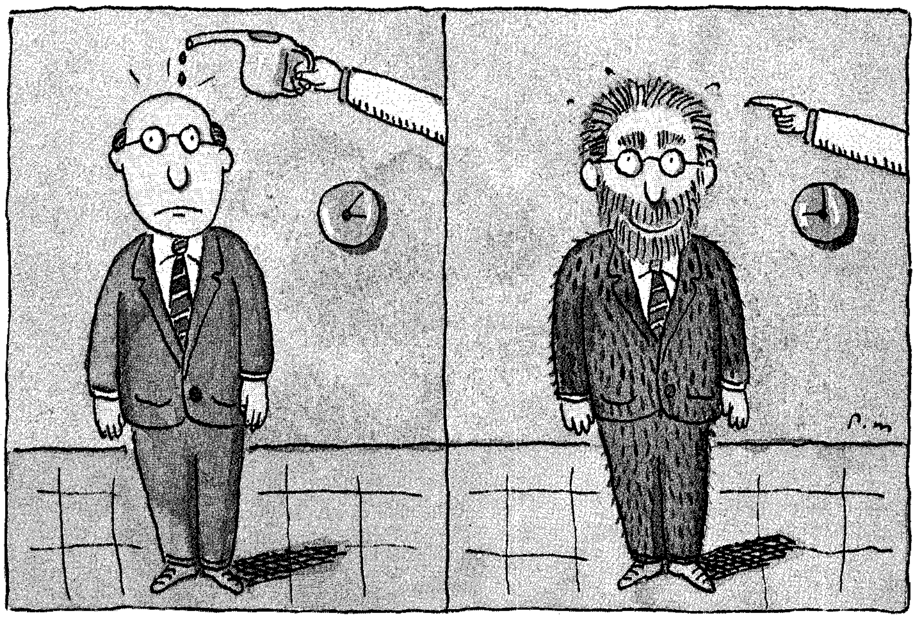
Health/Janice Hopkins Tanne

GONE TODAY, HAIR TOMORROW

"...One of the research directors was an early success story. Going bald since his teens, he now has an attractive head of hair..."

"I WAS SWIMMING ONE DAY, AND A friend said to me he'd never realized I had a bald spot on the top of my head," says a 30-year-old casting director we'll call Ed Perkins. "But when my hair was wet, you could see it. It was traumatic. The friend told me about the program at NYU, and I was over there the next day.

"I began using their drug, and a month later, I could definitely see some hair growth," says Perkins. Now, more than a year later, his bald spot has filled in, although the hair isn't as thick as it once was.



Early bird: *Minoxidil seems to work best for men who start treatment while hair is thinning.*

"It's wonderful," he says. "I feel so much better about myself."

The Hair Clinic of the New York University Medical Center Skin and Cancer Unit-Department of Dermatology is investigating a drug called minoxidil because it's supposed to make hair grow on many balding scalps. The method is simple. Minoxidil, a clear liquid the color of Chablis, gets rubbed on bald—or at least semi-bald—spots twice a day. About a third to half of those who try it will grow considerable hair. Another third will grow some hair or at least stop the balding process. The rest will see little change, with the medication in its present concentrations.

But when the drug works, it beats the alternatives: a shiny pate, repeated trips to the salon for hair weaving or wig fittings and cleanings, or the pain and expense of scalp surgery for hair transplants.

And minoxidil is not some odd substance advertised with the hernia reducers and breast enlargers in the back pages of supermarket tabloids. It's a drug that's already available and approved by the Food and Drug Administration, though in another form and for another purpose, and it's marketed by a leading American pharmaceutical firm—the Upjohn Company of Kalamazoo, Michigan.

Five years ago, Upjohn got FDA approval to market minoxidil (the trade name is Loniten) for severe forms of high blood pressure. Soon, some of the patients being treated with it began complaining that hair was growing everywhere. Baldish men fluffed out. Women developed shadows on their upper lips. Body hair grew longer, stronger, and thicker. For some, this was a blessing; for others, it wasn't.

The potential became clear. If the medication were reconstituted as a lotion, would it grow hair only in desired areas, without affecting blood pressure? Could you just stroke it on and bring back your youthful locks?

About two years ago, Upjohn began clinical trials on more than 2,200 patients at 28 locations nationwide, a necessary step before requesting FDA approval to market minoxidil as a hair-growing agent. Researchers ran trials to test minoxidil liquid against a placebo, and to test the 2 percent strength against the 3 percent. According to Dr. Joel J. Kassimir, the head of the NYU hair clinic, it had already been determined that strengths of 5 percent or less had no effect on blood pressure.

The New York study, headed by Kassimir and Dr. Jerome L. Shupack, ended last June. Another study, to determine the best dosages, began in September.

Even before the first study ended, it was apparent that some patients were growing hair. Among them was Kassimir himself, who had begun going bald in his late teens. He used the lotion twice a day for eight months, and now applies it every night before bed. Today, he has an attractive head of hair.

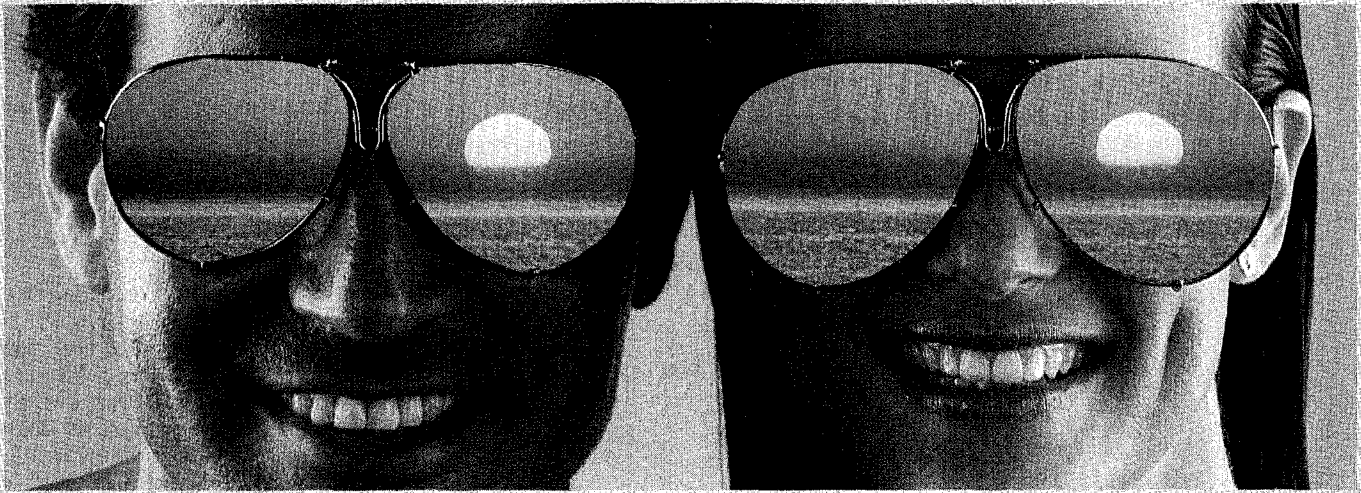
Typical male-pattern baldness—nothing on top and a fringe around the edges—is caused by the inherited presence of an enzyme, 5-alpha reductase, in certain hair-growing cells of the scalp. This enzyme acts on the hormone testosterone, converting it to a form that shortens the hair's life cycle until finally it grows only as an almost invisible fuzz. People who haven't inherited this enzyme won't go bald. "Most male-pattern baldness occurs by age 30, although we all have some gradual thinning as we grow older," says Dr. Vincent A. DeLeo, attending dermatologist at Columbia-Presbyterian Medical Center.

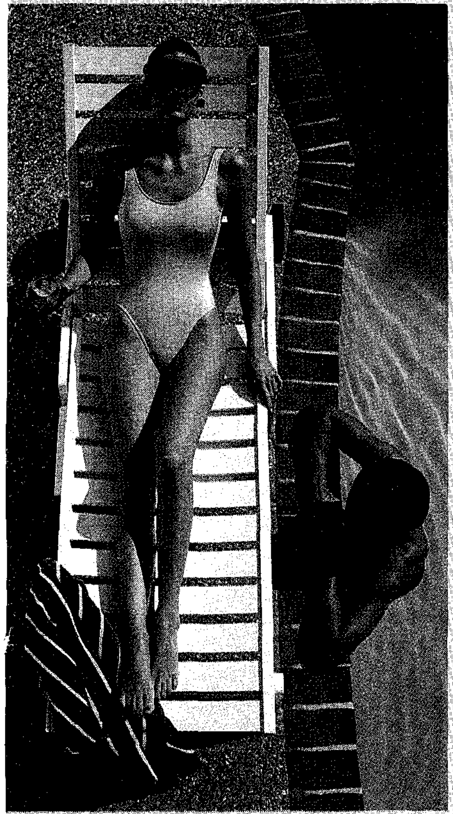
Minoxidil seems to work best for men who begin treatment early, when their hair is still thinning. The more hair you have—even if it's just fuzz—the better your chances. Long-term results of treatment are not known, but, says Kassimir, "no one in the study has become worse in two years. You probably have to keep on using the lotion forever to prevent further hair loss, though maybe less frequently once you've stopped the balding process."

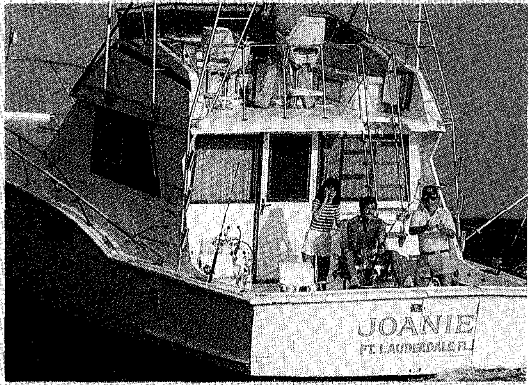
There are some doctors who are not convinced of minoxidil's benefits. Dr. Norman Orentreich, clinical associate professor of dermatology at NYU, studied minoxidil and found the results "generally disappointing." He thinks lo-

Illustration by Paul Meisel.

IMAGINE WORKING NINE TO FIVE ON NOTHING BUT YOUR TAN.







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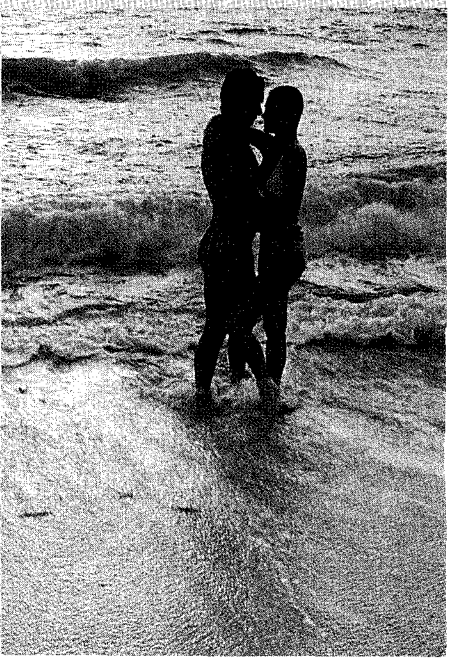

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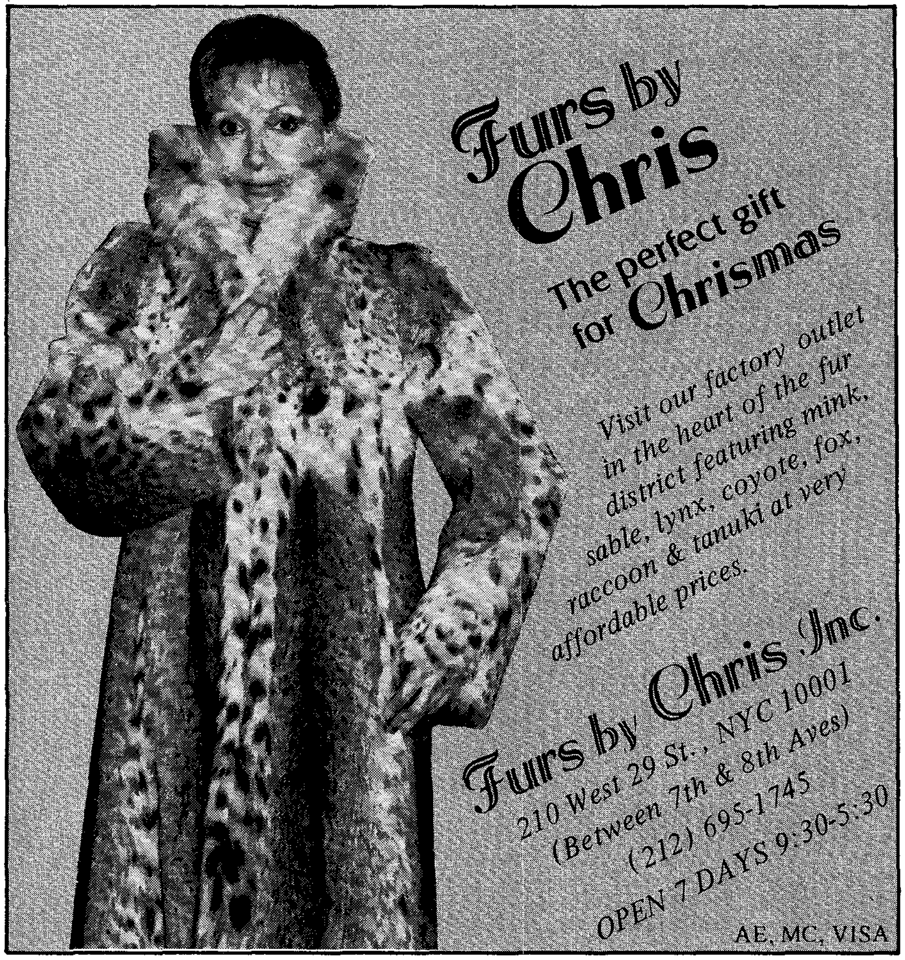

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cal treatment with the hormone progesterone, which blocks the balding enzyme, 5-alpha reductase, is more promising. Nevertheless, says Dr. John F. Romano, clinical instructor in dermatology at New York Hospital–Cornell Medical Center, "a number of dermatologists are starting to use it. I have about 100 patients using the 3 percent lotion."

"The jury is still out," says Dr. Lawrence M. Lieblich, an assistant professor of dermatology at NYU who has a private practice in Roslyn. "But minoxidil seems to slow the rate of hair loss or grow hair back on a small percentage of people."

Just why minoxidil works is not clear. As an anti-hypertensive agent in pill form, it works by dilating the body's peripheral blood vessels, says Shupack, and several researchers have shown that the stronger, 5 percent lotion dilates scalp blood vessels for about an hour after it's rubbed on. But men don't go bald because of a diminished blood supply to the scalp, says Orentreich. If they did, hair transplants wouldn't survive, and they almost invariably do.

Furthermore, other methods of increasing blood flow to the scalp, such as massage and various drugs that dilate blood vessels, seldom, if ever, increase hair growth. So why does minoxidil work?

Other effects, possibly hormonal, may be involved. A recent Harvard Medical School study showed that minoxidil might slow the aging of hair-growing cells, thus prolonging hair's growth phase. At any given moment, about 90 percent of your hair is in the growing phase; nearly all the rest is shedding. At a certain, probably genetically determined point, you start shedding the old hairs that are at the end of the growth phase. These are the ones that appear in the bathroom sink after you've combed and brushed. Events such as pregnancy or childbirth can suddenly send more hair-growing cells into the shedding phase, probably because of stress. If the growing phase were prolonged, hair might be longer and stronger and might stay attached to the scalp longer.

Most balding men couldn't care less how minoxidil works. They'd just like to try it. As Kassimir says, "When we started our study, we didn't have to look for patients. They just flew out of the woodwork: doctors, actors, models, people who work at NYU."

Although minoxidil has not been approved by the FDA for growing hair and couldn't be marketed for this purpose before 1987 because of the necessary paperwork and scrutiny, according to Upjohn, it is nevertheless being rubbed on scalps all over town. Every dermatologist interviewed either prescribed it or was aware of others who did. "It is wide-

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THE GALLERY

Brooke Alexander Inc.
20 W. 57th, 757-3721, hours: Tu-Sa 10-6. John Ahearn and Rigoberto Torres. New sculpture including two murals, "Back to School" and "C.C.N.Y. Series."

Terry Dintenfass
50 W. 57th, 581-2268, hours: Tu-Sa 10-5:30. Arthur Dove: Paintings, drawings, and collages (exhibition in conjunction with Barbara Mathes and Salander-O'Reilly galleries). Through Dec. 29.

David Findlay
984 Madison at 77th, 249-2909, hours: Tu-Sa 10-5, Mondays by appointment. Vincent Haddelsey, through Dec. 8th. Naive European painter. Pictorial essays depicting the country and sporting life of Europe, and travels through Mongolia and Sri Lanka.

James Goodman Gallery
1020 Madison, 772-2288, hours: M-Sa 10-6. Paintings and sculpture by Arp, Balthus, Botero, Dubuffet, Giacometti, Klee, Leger, Matisse, Moore, and Picasso.

Graham
1014 Madison at 78th, 535-5767, hours: Tu-Sa 10-5. 2nd Floor–Seymour Fogel: Constructions and paintings 1964-84. At 73, this will be Fogel's first major one-man exhibition spanning 20 years of work. Through Dec. 8.

Gruenebaum Gallery
38 E. 57th, 838-8245, hours: Tu-Sa 9-6. New Editions 1984: Etchings, Aquatints, Lithographs by Grace Hartigan, Sonia Gechtoff, Esteban Vincente, George McNeil.

Kennedy Galleries
40 W. 57th–5th floor, 541-9600, hours: M-F 9:30-5:30. A selection of American paintings focusing on the art of the 18th and 19th centuries. Including works by Chase, Cropsey, Heade, Vedder, and Brownell, among others. Also on view: Rockwell Kent Drawings and Paintings of the American West.

Marlborough Gallery
40 W. 57th, 541-4900, hours: M-Sa 10-5:30. Juan Genoves: New Paintings, and John Piper: Paintings and Watercolors. Dec. 7-29. Stephen Edlich: Recent Collages 1983-84, and Bernice Abbott: Changing New York and Portraits. Jan. 4-26.

Pierre Matisse Gallery
41 E. 57th, 355-6269, hours: Tu-Sa 10-5. Important works by Butler, Chagall, Dubuffet, Giacometti, Lam, MacIver, Mason, Millares, Miró, Riopelle, Rouan, Saura, Tanguy, Zao Wou-ki.

Wunderlich & Company
41 E. 57th, 838-2555, hours: Tu-Sa 9:30-5:30. "A City Upon A Hill: View of Urban America 1820-1900." Includes prints by Currier & Ives, Kuchel & Dresel, Bachmana. Dec. 4-Jan. 19. "Selected American Paintings of the 19th and 20th Centuries." Includes works by Homer, Benton, Ryder, Durand. Through Feb. 23.

ly available, and physicians are using it," says DeLeo. Minoxidil has been approved for high blood pressure, and it's not illegal for a physician to instruct a pharmacist to grind up the tablets, extract the active drug, and make up a lotion to apply to the scalp.

At cost, a month's supply—about an ounce—is around $85, and some physicians in the New York area are said to be providing supplies to patients for $150 to $200 a month. And some doctors, it appears, are prescribing the lotion at a concentration too weak to have any effect. If and when minoxidil is approved for growing hair, the price is likely to drop dramatically since the lotion won't have to be made up in a roundabout way from the tablets.

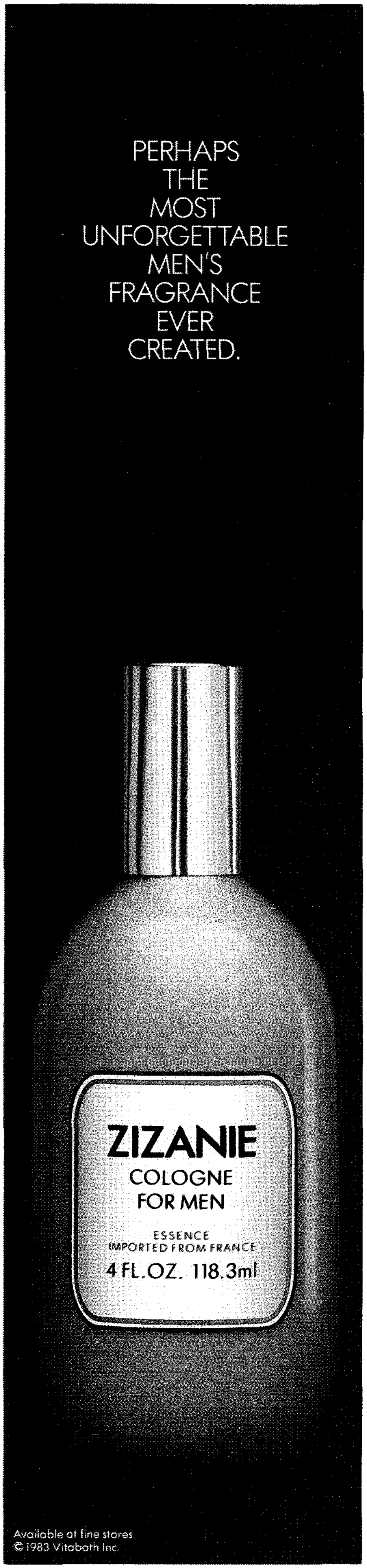
For many, minoxidil is an attractive alternative to temporary measures such as wigs and hair weaving, in which a light hairpiece is tied to your remaining hair. It's a lot safer than the disastrous procedures—outlawed a few years ago—in which tufts of artificial hair were implanted in the scalp, causing infections and scarring.

And it's certainly less painful—and probably less expensive—than hair-transplant surgery, which involves taking little plugs of sturdy hair from the fringe areas and moving them to the bald areas. Surgeons perform hair transplants, which are uncomfortable but not agonizing, by removing and implanting 50 to 100 plugs at a sitting. Patients usually return every several months for up to eighteen months.

The going rate for hair transplants is $15 to $40 per plug, with most physicians charging from $20 to $25. Three hundred or more plugs are needed for a typical bald scalp with a fringe. The total cost ranges from $4,500 to $12,000. A related procedure, scalp-reduction surgery, which shrinks the bald areas, may cost $600 to $1,500.

Most of the doctors prescribing minoxidil say that if you've looked like Yul Brynner for a long time your chances of growing hair with the drug are small. But Lloyd S. Daley, food-and-beverage cost-control manager at NYU Medical Center, disagrees. "I was very bald. I'd had just a circumference of hair for twelve to fifteen years," he says. "It depressed me, working in a job with a lot of public contact, and I looked older than 45.

"After only three months in the study," he says, "I began to see hair growth, first along the hairline. Gradually, the hair has covered nearly the whole area where I was bald. It's still growing and becoming much thicker." Today, Daley is "very proud" of his new head of hair, even though he had to get a new passport picture. "I looked like a completely different person," he says with a laugh. ■



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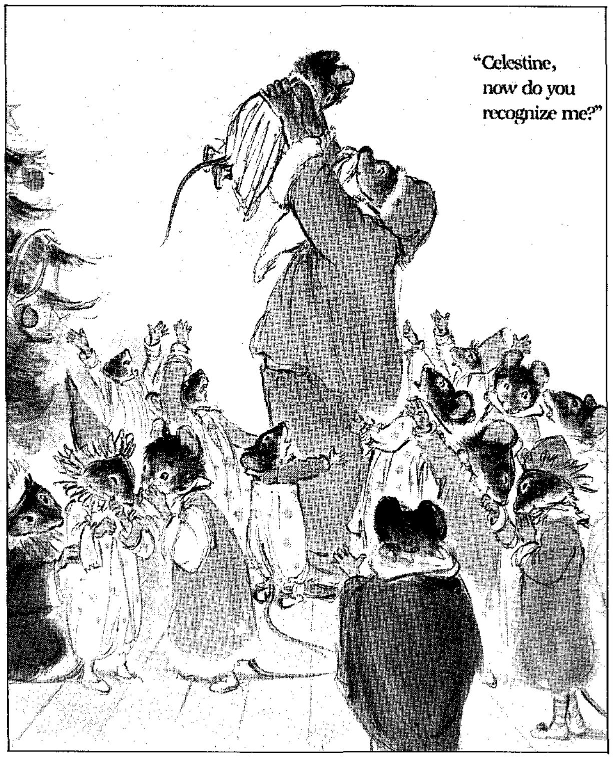
THE QUIET SLAP OF PAGES

> "...I want books that the parent introduces but that then become such good friends the child wants to sit alone with them..."


"Celestine, now do you recognize me?"

The bear and mouse's Christmas: *Right values.*

WHEN IT COMES TO BOOKS FOR VERY young children, I am full of irrational expectations and cranky prejudices. I want rich, expressive words and surprising language, like William Steig's, words that are new to the child and must be explained. I like illustrations that are clear—pictures that don't explode off the page or seem so complicated that they instantly tire me or give me a headache. I look for character as much as plot, civilizing influences, and noticeable increase in information. Most of all, for $12 or so, I look for books with rereadability, something to discuss and pick up night after night that is bearable for the parent who must read aloud these stories of anthropomorphic rabbits, cats, and mice. Above all, I look for books that are introduced by the parent but that then become such good friends that the child wants to sit alone with them in a room turning pages with a quiet slap.

Some publishers have an age category that they call three to eight. Most of the books I've recommended can be read to three- to five-year-olds, though older children can read and like them on their own. Beth Puffer of Eeyore's bookstore tells me that there are now more "board" (stiff-paged) books with more text because children are being introduced to books at an even earlier age. Among these board books is the "I Can—Can You?" series, by Peggy Parish (Greenwillow Books, $2.95 each), which sets up a nice sense of nervous competition really early. Of the board books for children younger than three, I rather like the Pudgy Pal books of nursery tales, such as *The Little Red Hen* and *The Gingerbread Boy* (Grosset & Dunlap, $3.50). And, though I never thought I could like a book that actually rolls across the floor, I didn't mind *Fast Rolling Fire Trucks* and *Fast Rolling Work Trucks* (Grosset & Dunlap, $4.95). I even found some pop-ups to recommend—no adult should deprive himself of *The Royal Family Pop-Up Book*, by Patrick Montague-Smith (Bounty Books, $9.98), with its really loony pop-ups of Mark Phillips pouring a drink for Princess Anne while Prince Andrew dangles a ball for a corgi, white-gloved royal hands waving, and a "royal crawlabout."

In general, this lot of Christmas books will make it clear why, above all, the classics have survived the centuries and will continue to. It's a continual struggle against the vulgar.

CHRISTMAS BOOKS

Merry Christmas, Ernest and Celestine, by Gabrielle Vincent (Greenwillow Books, $12). This is my favorite Christmas book. Really exquisite in illustration and thought, it's by one of the most popular children's illustrators in France and is full of all the right values: 'You don't need money to have a rich Christmas and make others happy, the skeptical snob repents, you can make presents and decorations yourself rather than buy them. A thoroughly lovely experience.

Rotten Ralph's Rotten Christmas, by Jack Gantos; illustrated by Nicole Rubel (Houghton Mifflin, $12.95). Rotten Ralph is jealous of another cat's moving in on his turf and makes everyone miserable, but, as usual, he sees the error of his ways. The emotions are familiar to young children, and the story will appeal to the universal bad boy or girl.

Christmas Secrets, by Ann Schweninger (Viking Kestrel, $9.95). It's safe to trust your very young child's holidays to Ann Schweninger, as her *Halloween Surprises* proved. Again, we see the rabbit family in pastel colors and comic format very clearly and prettily drawn. *Christmas Secrets* teaches how to follow simple, warm stories in sequence.

It is always a pleasure to read Clement C. Moore's *The Night Before Christmas,* and there's a new edition, illustrated by Anita Lobel for Knopf ($9.95), though the illustrations are a bit too determinedly Victorian for my taste. As far as I know, there still is no really good Chanukah book for this age, but some people like *I Love Hanukkah* (Holiday House, $11.95), written and illustrated by Marilyn Hirsch, though I find the illustrations cruder than the story deserves.

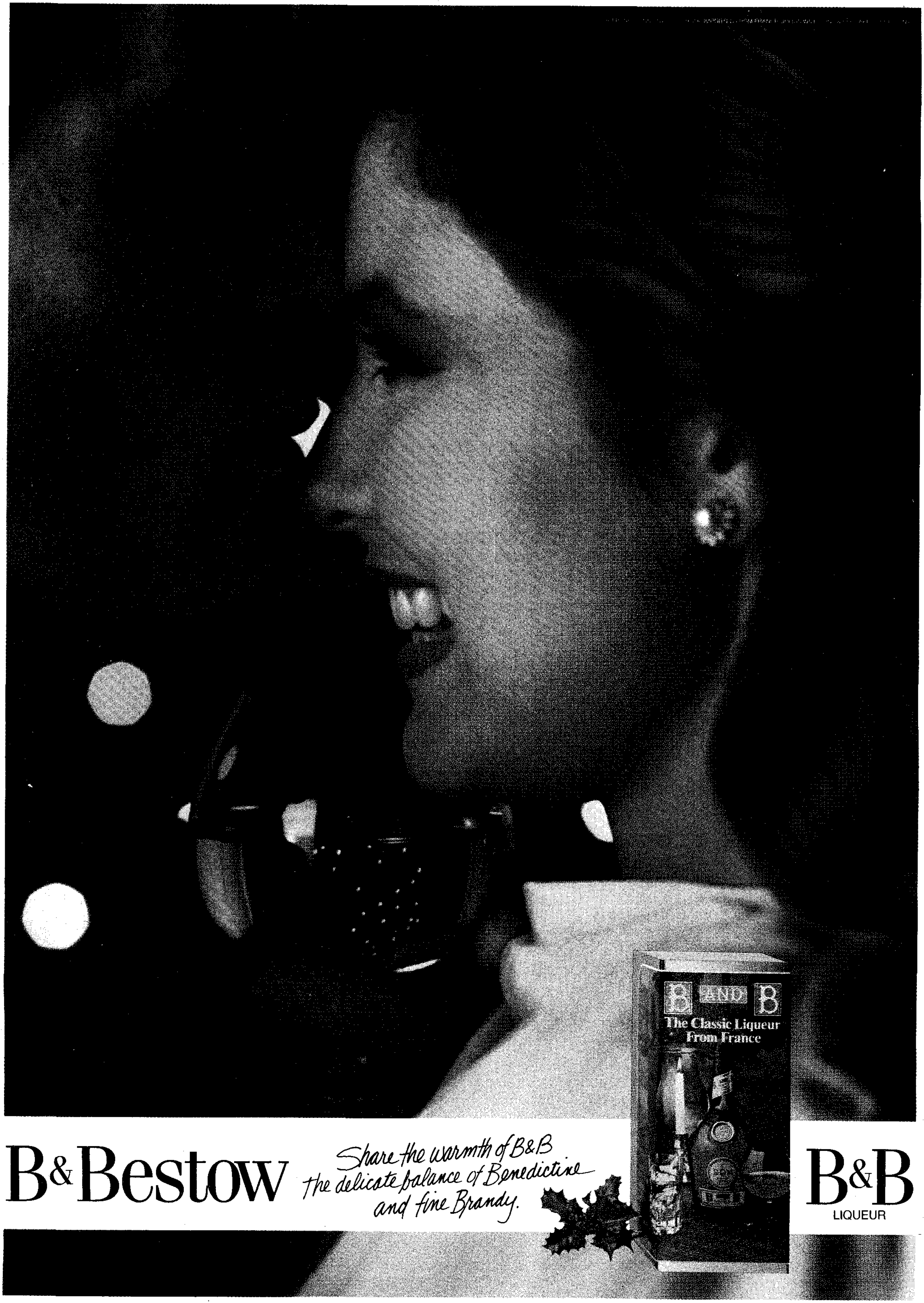
CLASSICS

THERE IS A NEW GIGANTIC *The Story of Babar,* by Jean de Brunhoff (Random House). This version of the original Babar book, in cursive writing, is big enough to spread easily over a parent's and child's laps. It is the perfect way to meet Babar and, at $12.95, makes a terrific-looking birthday or Christmas gift. It's important to remember, however, that in this first story Babar's mother is killed by a hunter.

Winnie-the-Pooh: A Pop-Up Book, by A. A. Milne (E. P. Dutton, $10.95). Very short stories and sweet drawings in color from the Hundred Acre wood make this a good way for the younger child to be introduced to Pooh. Tigger is absent and missed.

Sleeping Beauty & Other Favourite

Illustration by Gabrielle Vincent.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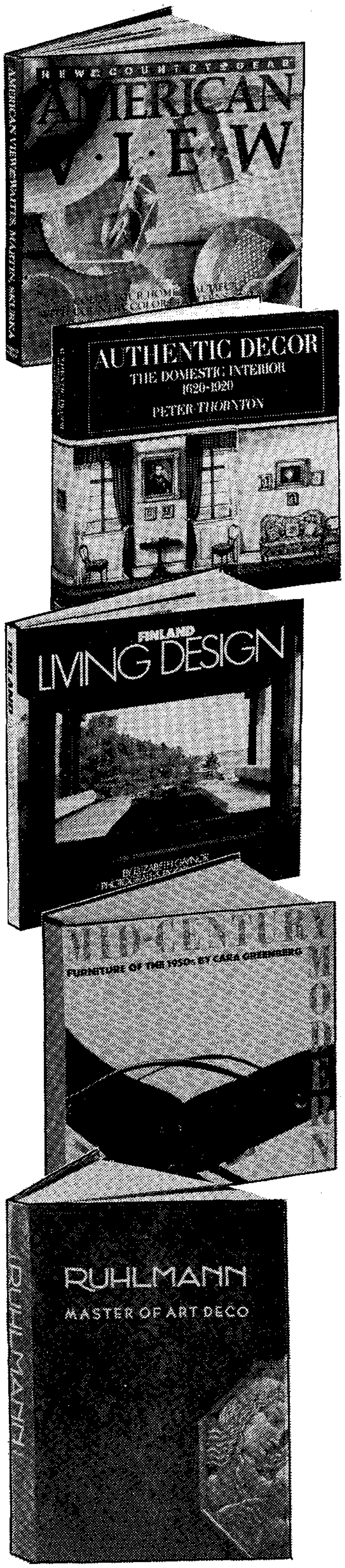

AMERICAN VIEW: Fixing Up and Entertaining with American Colors, Patterns and Forms.
Raymond Waites, Bettye Martin, Norma Skurka. Organized by color rather than by type of room, this unique decorating book emphasizes how to put it all together: where to start, how colors work, how patterns and color interact, using personal objects, much more. Harper & Row. 276 pages. 247 color illustrations. $35 until 12/31/84; $39.50 after.

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AUTHENTIC DECOR: The Domestic Interior 1620-1920
Peter Thornton. England's foremost authority on historical decoration describes the ways in which Europeans and Americans arranged their houses and planned their interior decoration from 1620 to 1920. Viking. 408 pages. 500 illustrations, 250 in color (many never before published). $100 until 12/31/84; $125 after.

ENGLISH STYLE
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Cara Greenberg. The innovative designs of Eames, Noguchi, Saarinen and others; inside looks at the homes of today's top collectors; rare photos from the original designers and manufacturers – highlight this idea-packed book which catalogs the best home furnishings of the 1950s. Harmony. 192 pages. 250 color and b&w photographs. $35

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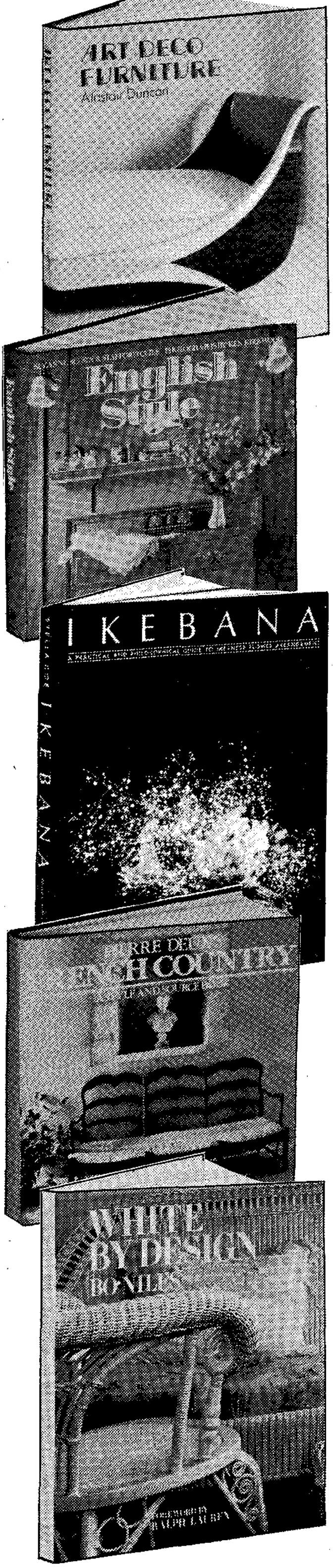

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"...*The Girl and the Moon Man* is a bit spooky and very compelling..."

Fairy Tales, chosen and translated by Angela Carter; illustrated by Michael Foreman (Schocken Books, $12.95). Some psychologists caution not to begin fairy tales before age five, and some of these Charles Perrault and Madame Leprince de Beaumont classics are grisly. But they are delicious for the older child with a lot of patience or interest in fantasy. They are fabulously illustrated. The language is excellent, and there are morals attached.

The Baby's Bedtime Book, illustrated by Kay Chorao (E. P. Dutton, $11.95), should have a long life because children—even at six—seem to turn into babies when they are ready to go to bed. This collection of familiar sleep poems by Blake, Tennyson, and others has nicely suggestive drawings of slumbering children and animals and lots of sleep images. It should be as much of a pleasure for adults.

OTHERS

Home in the Sky, BY JEANNIE BAKER (Greenwillow Books, $13). The story of Light the white pigeon who flies away and into a New York landscape as pastoral as a benign Central Park and as urban as the inside of a subway train or a vacant lot. It is told in beautiful, sophisticated collage constructions (so realistic that the details might be lost on very young children).

The Lion and the Stoat, by Paul O. Zelinsky (Greenwillow Books, $10.50). The story of two artists, told with an interesting vocabulary, crisp style, and clear, well-laid-out illustrations, introduces the idea of rivalry and artistic achievement in an accessible way. The story, which seems so original for a children's book, is drawn from Pliny the Elder's *Natural History*.

The Dragon Who Lived Downstairs, by Burr Tillstrom; illustrated by David Small (William Morrow, $12). Not only is this a charming book in every possible way but it is a pleasure for parents nostalgic for Tillstrom's Kukla and Ollie, who appear as fairy-tale characters.

A Pet for Mrs. Arbuckle, by Gwenda Smyth; illustrated by Ann James (Crown, $9.95). Mrs. Arbuckle goes off to far-flung places to interview a variety of pets, introducing such animals as the sloth and armadillo and identifying some of their characteristics, before she chooses the sly cat who has been following her all along.

The Girl and the Moon Man, by Jeanette Winter (Pantheon Books, $10.95). The moon wants to carry off an Eskimo girl, but she escapes and captures him instead. A bit spooky and very compelling, mysterious and arctic.

Grandfather Twilight, by Barbara Berger (Philomel Books, $11.95). A brief, lyric myth about an old man and the moon told with pretty pictures of the green-pale-pink-and-sky-blue school.

Crocodile Plaster, by Marjorie-Ann Watts (Andre Deutsch, $9.95). A bored child in an English hospital ward brightens up when a hypochondriacal crocodile becomes one of the patients. For children who like bandages, X-rays, operations, and other medical things. There are a few unimportant Anglicisms that no one has bothered to translate.

Alfie Gives a Hand (Lothrop, Lee & Shepard, $8.50). Alfie takes his security blanket to a birthday party but finds he doesn't need it, as he helps a weaker child. A very realistic description of a birthday party, fraught as they all are, by the talented Shirley Hughes.

Coco Can't Wait! by Taro Gomi (William Morrow, $10.50). The simple story of missed connections between Coco and her grandmother. When reading aloud, one can build up the drama.

Dinosaurs: A Lost World, by Keith Moseley and Robert Cremins (G. P. Putnam's Sons, $10.95). Although dinosaurs have always seemed a colossal waste of time to me, the pop-ups of these creatures and of their very detailed skeletons give good specific information for the older child. They are organized in a succinct way, each page about a specific breed.

Anna and the Seven Swans, by Maida Silverman; illustrated by David Small (William Morrow, $11.50). Excellent imagery and a good moral in this tale of good deeds rewarded and momentary lapses forgiven.

Angelina and the Princess, by Katharine Holabird; illustrated by Helen Craig (Clarkson N. Potter, $5.95). A reappearance by the mouse *en pointe* that surpasses the original. Angelina learns the virtues of team spirit and listening to her mother, and is rewarded.

Among the series of Harper & Row books that come with tapes, I liked *Arthur's Prize Reader*, by Lillian Hoban ($5.95), in which a very good young reader is rewarded. This is what it is all about, the day when the quiet slap of pages at last becomes real reading.

BY OUR CONTRIBUTORS

Tobias Goes Ice Fishing, Tobias Goes Seal Hunting, Tobias Catches Trout, Tobias Has a Birthday, *by Ole Hertz. Translated by Tobi Tobias. Carolrhoda Books; $7.95 each.* ▬

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"...At the Anspacher, you get *La Bohème* at a quarter the price of the Met, but you also get it drawn and quartered..."

Different strings: *Linda Ronstadt and David Carroll (center) in Joseph Papp's production.*

PERHAPS THE GREATEST PIECE OF ONE-line musical criticism is Beachcomber's "Wagner was the Puccini of music." Joseph Kerman's snotty but influential *Opera as Drama* does not even deign to deal with Puccini (but, then, it gives short shrift to Strauss, too), even though opera as drama was precisely Puccini's forte. In his memoirs, Lord Harewood quotes the following exchange: "*Shostakovich:* What do you think of Puccini? *Britten:* I think his operas are dreadful. *Shostakovich:* No, Ben, you are wrong. He wrote marvelous operas, but dreadful music." "Puccini is stupid," wrote Ezra Pound, reviewing a 1919 recital in *The New Age,* "and his stupidity is fully apparent when given thus after the finesse of Massenet; there are singable lines in Puccini, but his inferior *mentality* glares from every bar." About *La Bohème,* Debussy wrote: "Even if M. Puccini is attempting to recapture the atmosphere of the streets and people of Paris, it is still an Italian noise he makes. Now, I would not fault him for being Italian, but why the devil choose *Bohème*?" Finally, "Melody is the surf in which Puccini bathed," wrote Ned Rorem, our premier composer-critic.

This thumbnail survey is occasioned by Joseph Papp's production of **La Bohème** with a new orchestration for twelve players and a synthesizer, and with nonoperatic singers. Does such a thing make sense? In economic terms, perhaps. At the Anspacher Theater, you are getting opera at, give or take, a quarter of what it costs in an opera house; but the problem is that what you are getting may be only a quarter of the opera, or, worse yet, opera drawn and quartered. Let me make clear right away that I am against such tampering, even if my idea of opera is, say, *Otello, Bluebeard's Castle, Wozzeck, Ariadne auf Naxos, The Makropulos Case,* or *Peter Grimes,* and not *La Bohème.* To put it simply, you don't meddle with an established work that functions effectively as it is; a Bach toccata can be performed on a Jew's harp or ocarina, but much is lost and nothing gained.

But we are trying to bring opera to the people, runs the tired argument; or, to give you the *ipsissima verba,* here is Mr. Papp to Leslie Bennetts of the *Times:* "It is rare that someone trained in opera has the kind of voice that would appeal to the largest number of people; it would appeal mostly to people who go to the opera." True, and ballet appeals mostly to people who go to the ballet. Now, if we could translate *Swan Lake* into tap dancing! "But most of the singers we are using bring a voice and a musical understanding that comes from singing to large pop audiences. This is part of our reaching-out policy." For starters, the Anspacher currently holds some 260-odd people; it would take a long time to reach the large pop audiences there. As for an operatically trained voice not appealing to broad audiences, how come so many opera stars have made a killing with recordings of popular favorites—or even with operatic arias?

Explains Linda Ronstadt, one of the three performers who take turns at Mimi, "We're not trying to do it like opera singers; we're trying to make a more natural sound." Ah, so operatic singing is unnatural, like sex with animals; then, perhaps, it shouldn't be done at all. Let's have Linda Ronstadt singing "Different Drum" or "It's So Easy to Fall in Love," and leave it at that. And then there is Wilford Leach, the director of this *Bohème,* declaring: "If Puccini were alive today and sitting... at the Anspacher, I think he'd be pleased with what he'd see." Possibly, but what about with what he'd hear? Not practicing necromancy, I don't know what Puccini would be pleased with; nor, I suspect, does Mr. Leach.

To the thesis that such a *Bohème* might propel new audiences to the opera house, I respond with a passage from my *National Review* film column about *Swann in Love:*

> The customary argument for such a filmization, when all else fails, is that it sends new readers to the novel. But I wonder how many readers who need such a near-trashy movie to direct them to Proust would stay with him for more than a few pages, and how much, even if they read on, these *flâneurs* would get from the book? Indeed, I wonder how much moviegoers not already familiar with the novel can make of the film...? And for the sake of a few dubious converts, is it worth offending the faithful and desecrating the shrine? Is there salvation through sacrilege?

I realize that the only thing Proust and Puccini have in common is the letter *P,* but even if you view the composer of *La Bohème* as mostly providing a melodic surf bath, why should people who

Photograph by Martha Swope

"...*Short Eyes* is an unevenly crafted though honest and powerful prison drama. But did it need a revival this soon?..."

want the ocean settle for a Jacuzzi?

The real truth, however, comes out in Papp's remark that "without Miss Ronstadt—or a big name like hers—*La Bohème* would not have happened." So it's really about presenting huge money-makers in new guises. What next for Miss Ronstadt at the Public? *Norma*? *Elektra*? Prokofiev's *The Flaming Angel*? No, that would be better for some other big name—Carol Channing, perhaps?

My companion at one of two viewings of this *Bohème* (critics were asked to review two casts) felt that the singers were up to the music. "Yes," I said; "but was the music?" The orchestrator here is Michael Starobin, of *Sunday in the Park With George* and *March of the Falsettos* fame, but, with all due respect to Messrs. Sondheim and Finn, they beat a different drum from Puccini's. These orchestrations—for, among others, saxophone, guitar, mandolin, two percussionists, and synthesizer, and, by way of standard strings, one cello and one bass—sound mostly like reggae or street bands. Often they are like a jolly giant gargling inside a steel barrel. If Wagner was the Puccini of music, perhaps Puccini is the Bob Marley or Lionel Hampton of opera, or so it now seems.

The secret of Puccini and other musical surf bathers is, of course, opulent strings. Thus, what we get here is not a reasonable reduction but an outlandish transposition. It has been proudly announced that keys have not been changed here, that the tessitura remains the same. Yet for Mimi to be yearning for spring not with lush violins but with tinny boing-boings is not the same kind of yearning; at most, *nostalgie de la boue*. You can hear, for better or worse, snow in Puccini's scoring, and also T.B. In Mr. Starobin's, I hear disco and MTV. But Mr. Leach has said, "A great work like this can not only survive but also support many readings." True, and Mr. Leach could also support and survive many kicks in the rear, but must we, therefore, administer them? At which point does a "reading" turn into an abomination? Is the Tchaikovsky First Piano Concerto still supportable when it becomes "Tonight We Love"? More to the point, is it still supportable *after* "Tonight We Love"? If people cannot afford Puccini at the Met, the solution is not Starobin at the Public, but *La Bohème* on TV, records, the radio.

As it happens, the worst thing in Papp's *Bohème* is, for my money, Linda Ronstadt, unless it is the crudely overacting and screeching Cass Morgan as Musette (as she is called in the program) or Musetta (as she is called on stage, where we also have a Rodolfo and a Marcel—this must be one of those Franco-Italian co-productions). Miss Ronstadt cannot be heard at times despite the amplification—her breathing often comes across clearer than her singing—and when she *can* be heard, it is often an awkward shifting of tonal gears or even a wrong note in the upper register. And such unmusical phrasings: When she and David Carroll did a duet, you wondered, "Where's the schmaltz?" As for her acting—she is the same frightened little creature from beginning to end. If only she could seem frightened of life rather than merely of doing Mimi.

And isn't it peculiar that in an auditorium of 260-odd seats and against an orchestra of only twelve odd instruments, this wonderful cast, who, as Mr. Papp

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admirably puts it, are "not weighted down with the honing of techniques" and do not sing in "the highly pompous operatic style," should even with body mikes, be often inaudible? At least in an opera house you get the unmediated human voice. Actually, Patti Cohenour, another Mimi, has a voice that might be at home in opera: charming, musicianly, crystalline in the upper register, and going from chest to head with ease. After a few too many gestures and nervous nods in her first scene, Miss Cohenour also acted truly and touchingly. Of the two Rodolfos, Gary Morris has the better voice, David Carroll the better characterization. To both of them, I much prefer Howard McGillin, a visually and vocally fine Marcel. Keith David is a not unpleasing Colline, but Neal Klein is a charmless Schaunard. In a nonsinging way, Merwin Goldsmith makes an enjoyable Alcindoro.

Jane Greenwood's costumes (the time is now the 1890s) are adequate, though I question Musetta's pantaloons and Parpignol's Santa Claus outfit. Paul Gallo's lighting is not up to his standards; David Spencer's English translation is so-so, though I can't imagine why Colline, even played by a black, would say "All right already"—unless the part was intended for Sammy Davis Jr. Bob Shaw's sets are paltry stuff, and sometimes confine the singers to an enclosure where they *really* can't be heard. Wilford Leach's direction is amateurish as usual, stationing, for instance, so many people around the moribund Mimi that she can be seen from the fewest possible seats.

THE SECOND STAGE SUPPOSEDLY GIVES worthy failures a second chance to prove themselves. Miguel Piñero's **Short Eyes** has done well downtown, uptown, and in the movies; I am not sure it needs a revival this soon. It is an unevenly crafted but honest and powerful prison drama, and Kevin Conway has staged it acutely and with greater sexual frankness, which may not be to its advantage. I have the uncomfortable feeling that the only truly sympathetic character, Juan, is modeled on the author, and that, in view of his subsequent failures, this was the only play Piñero had in him.

In this instance, the only totally successful acting comes from the black contingent: Ving Rhames, Reggie Montgomery, and especially Larry Fishburne. As Juan, Paul Calderon is generally incomprehensible; though David Patrick Kelly can be creepier than anyone, he, too, gets lost in mumbles. As the title character (slang for a child molester), Michael O'Keefe, unlike his predecessors, acts more guilty than innocent; this is an interesting interpretation, but works less well. David Jenkins's good set is trenchantly lit by Marc B. Weiss. ■

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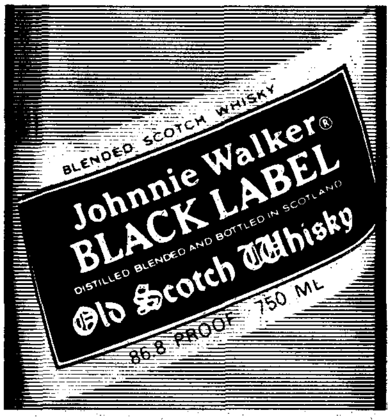
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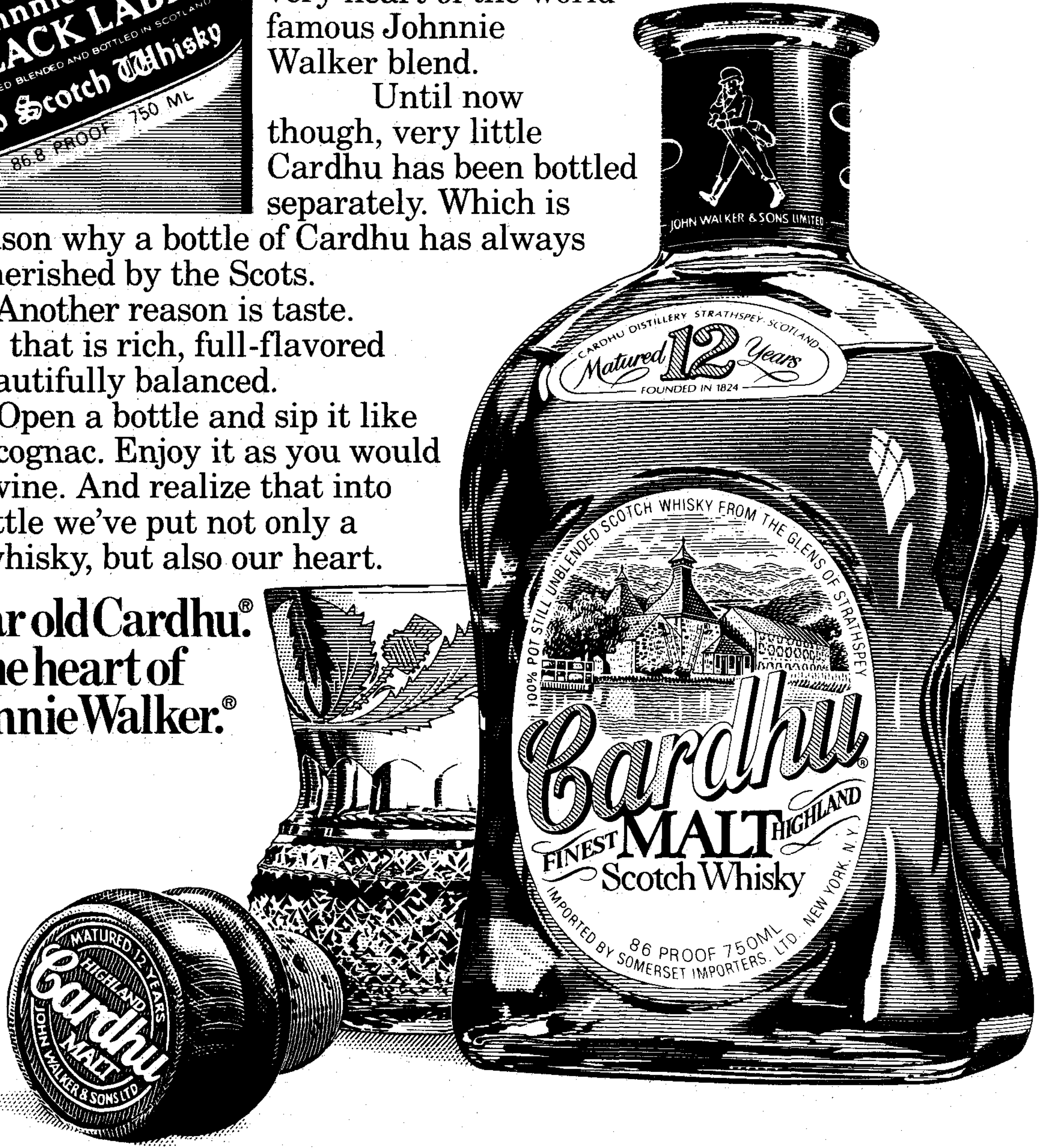
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"...Clive Donner's lavish version of *A Christmas Carol* is Dickens read by flashes of lightning, a kind of rainbow of death..."

Great Scott: *A Scrooge at once sad and wicked, with a smile of black irony.*

MY HEART SANK ON HEARING THAT George C. Scott would play the part of Scrooge in yet another rendition of Charles Dickens's **A Christmas Carol** (December 17; 8 P.M.; CBS). Surely he would overact. He has been overacting ever since *Patton,* rattling the rafters with his growl whether he found himself on television as the beast in *Beauty and the Beast* or on Broadway, implausibly, in a revival of Noël Coward's *Present Laughter* that was about as funny as Doris Lessing. And Dickens brings out the worst in actors, anyway; they tend to fill up the blank spaces in his characters by behaving with a sort of Russian excess, as though the emotions were a Volga and they were rowing against the current.

I was wrong. This sometimes happens. I try not to think about it. As Scrooge, Scott is wonderful. His is not only a Scrooge for our time—Reagan and Thatcher come to mind—but it renders obsolete all the other Scrooges the movies and television have evoked: the pinched miser, the heartless money changer, the capitalist piglet, and so on.

Scott's Scrooge is expansive and bulky. His years in the warehouse and the countinghouse and on the stock exchange have not diminished him; they have merely left the bulk with nothing to do but calculate. He is, moreover, intelligent. If he drives a hard bargain before he sells his corn, and refuses to subscribe to a relief fund for the poor, and otherwise snorts at the do-gooders and the bleeding hearts, well, why not? He has paid his taxes. He is rather a Hobbesian and takes a dim view of life itself.

And he smiles. It is a smile at once sad and wicked. It flicks up at the corners of the mouth on the famous Scott face that looks sometimes like a walrus and sometimes like a toad and sometimes like Mount Rushmore. It is a smile that appreciates its own black ironies, inside the big whiskered head. The face is a map of his unhappy past—he failed to marry, the sister he loved is dead—and the smile is a critical commentary: Little do *they* know. And the voice, while still raspy, nevertheless clips its diction. Although the rest of the cast is British, Scott does not affect an accent. Instead, he hurries his words; they have their marching orders; time is money. You will not notice that Scott is an American; you will be too busy noticing that he is not a cliché.

Altogether, it is a masterly performance. Scott's Scrooge is more complicated than the Scrooge in Dickens. (This doesn't bother me. *A Christmas Carol* is not exactly a sacred text in the Western canon. Other small liberties have been taken with it by the screenwriter, Roger O. Hirson, and they don't bother me, either. They tend to punch up a tale that by now is as tired as Scrooge was on the eve of his afflatus. Hirson even adds some jokes. Because they are good jokes, they wouldn't have bothered Dickens.) Such a Scrooge, however, puts the rest of the cast at a disadvantage. They spend most of their time being good, and we spend most of our time watching Scott.

I particularly liked Edward Woodward as the Ghost of Christmas Present. (You may remember him from *Breaker Morant.*) Huge, bearded, with a mad gleam in his eye, he is less a phantasm than he is a bully; he menaces Scrooge. Roger Rees as Scrooge's nephew, Fred, is also fine, and he should be, especially in anything by Dickens; he was the memorable Nicholas in the memorable *Nicholas Nickleby.* Nigel Davenport has a bit part as Scrooge's father, which he plays to a thin-lipped perfection: Off to the blacking factory, he seems to be saying to his wretched son with every muscle in his frozen face.

The Cratchits are a problem. The Cratchits have always been a problem. They are so simperingly supergoody, so nobly poor, so insufferably saintly, so nuclear-familial, that one wants to send them a rat instead of a turkey. And Tiny Tim is the most annoying one among them. By the third go-around of "God bless us every one," I want to kick his crutch. (Then again, I wanted to snuff out Little Nell with a big pillow. Dickens so sentimentalized children in his fiction that it comes as no surprise to learn that in real life he was a rotten father.) Six-year-old Anthony Walters does his blond-waif-cute best to make the tot tolerable; one longs for Dennis the Menace. Only Susannah York as Mrs. Cratchit has some spunk and a nodding acquaintance with mean thoughts.

The production is not mean; it is lavish. And this is odd. I think of Dickens in black and white, on squalid London streets. The poor obsessed him, al-

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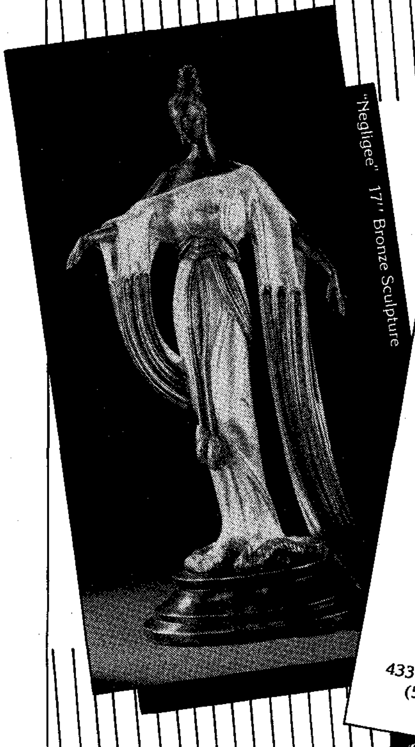

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though he usually managed to solve their problems with the timely and unlikely help of a rich benefactor, thus neatly finessing questions of political reform. We are splashed here with livid color, and the camera spends a lot of its time looking at expensive furniture, old wine cellars, marble columns, trussed geese, top hats, and tubas. And yet the poverty comes across; the social point is made, more emphatically than in any other version of *A Christmas Carol* I have seen. The color somehow enhances the wound. We see, as if for the first time, the ragpickers and the potato stealers and those terrible (abstract) children that so haunted Dickens: Ignorance and Want. We are made cold and hungry, even as the eye feasts.

Director Clive Donner—*The Caretaker, Nothing but the Best, What's New, Pussycat?*—is equally adept at the necessary "dreadful apparitions": Marley's ghost, complete with chains; the black specter of Christmas Future, silent, hooded, with a skeletal claw for a hand; a city of locks and bolts and banshee shrieks and trundling coffins. This is Dickens read by flashes of lightning, a kind of rainbow of death.

I should say that a sensitive young person watching *A Christmas Carol* on my videocassette recorder worried that the apparitions might be too frightening for small children. Maybe I'm insensitive, but I think not. These are the same children who watch *Halloween 14½* on HBO, *Midnight Blue* on Channel J, the nightly network action-adventure on which there is the inevitable rape, not to mention the nightly news. (I think television is scary in subtler ways. We can't, for instance, get through an hour-long crime drama without somebody's picking a lock and somebody's cutting somebody else's brake cables so a car can hurtle down a mountain. In our homes and in our cars, there is no privacy and no security.) Dickens, at his best and worst, is innocent. Besides, there's Great Scott.

ABOUT LENA HORNE—**Lena Horne: The Lady and Her Music** (December 7; 9 P.M.; PBS)—I must admit a prejudice. I think she is the most beautiful woman in the world except for my wife. That she is a grandmother, that she is, as we speak, 67 years old, that she can still sing up a storm while moving around like a panther, is astounding. And, on the political scene, she has not sold out to the yuppies.

The Lady and Her Music is essentially a taping of her 1981 one-woman Broadway show. I was there, too, and on television she is even better, because we are nearer to those haughty cheekbones, those knowing eyes, that wrist action: Hands that were hummingbirds or handkerchiefs suddenly turn into talons or fists. From the balcony, we knew that she was just as funny and intelligent as she was sexy; on the screen, this knowledge is confirmed close up, and something else is added. She has a steely heft that's missing from most of the standards she sings. Thinking about Maud Gonne, William Butler Yeats wrote of "beauty like a tightened bow." That's Lena Horne; she is just about to loose an arrow—maybe to the heart, maybe to the brain.

Of course, she sings gospel and jazz as well as the standards. And, as on Broadway, she sings both versions of "Stormy Weather." (The first, about halfway through these 90 minutes, is Las Vegas smooth, a carefully modulated nightclub act. The second, at the end, tears down the house and would frighten George C. Scott.) But most of the songs are the usual stuff of pop-pulp unrequited love. Mysteriously, Lena Horne manages to transform pretty tunes and banal lyrics into something that is both erotic and political, a fretting of raw edges.

The patter helps. Ordinarily, I am impatient with the patter between songs by entertainers whose voices are more interesting than their minds. I want, say, Liza Minnelli and Shirley MacLaine to shut up and sing or dance. But when Lena Horne patters, I listen. She is telling us about a journey from the chorus line at the Cotton Club in 1933 to an MGM contract that required her to do Hollywood "specialty numbers"—that is, songs that could be snipped from the movie if southern audiences decided they didn't want to watch a "Nigra"—to Martin Luther King Jr. and the civil-rights movement. She didn't used to talk so black on the old Judy Garland television show. I'm glad she can now.

In brief: ON DECEMBER 8, RINGO STARR will be the "guest host"—have you ever thought about the internal contradictions of this phrase?—on **Saturday Night Live** (NBC; 11:30 P.M.). On December 15, Eddie Murphy will be host guest. We've already heard from Jesse Jackson, whose serenade to a portrait of Jeane Kirkpatrick was hilarious, but that's not the point. If we can't count on the local talent—Billy Crystal, Mary Gross, Jim Belushi, Rich Hall, Julia Louis-Dreyfus—to carry this show, why should we care about it? Once upon a time, *SNL* was almost as shocking as *That Was the Week That Was:* that is, somebody was going to surprise us with something that might be important at least twice a program. Now simultaneously vulgar and timid, it startles us for two minutes every three weeks. All the celebrity snuggling in the Judeo-Christian world isn't a substitute for the forked tongue of the subversive comedian unleashed and hissing. ■

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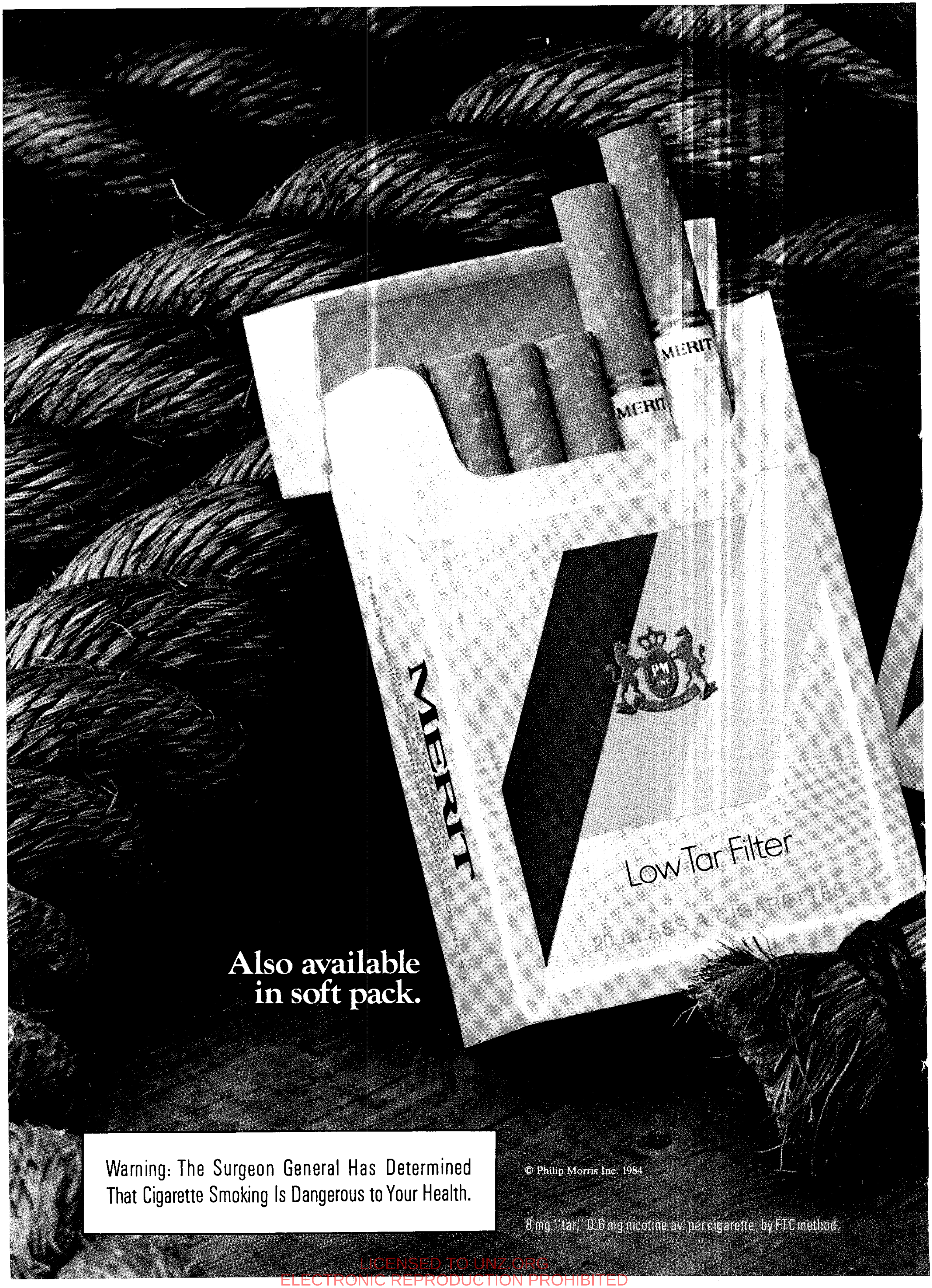
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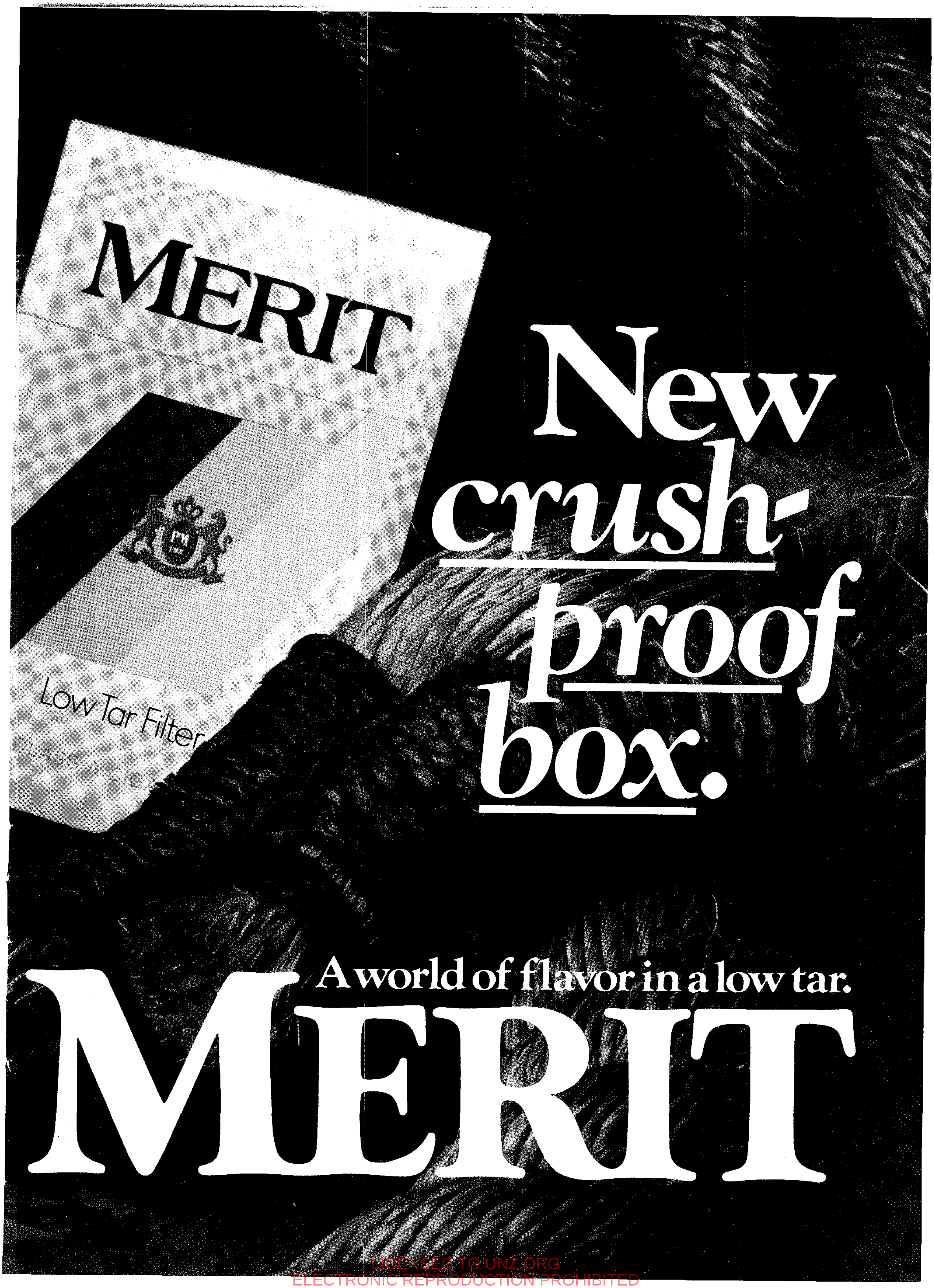
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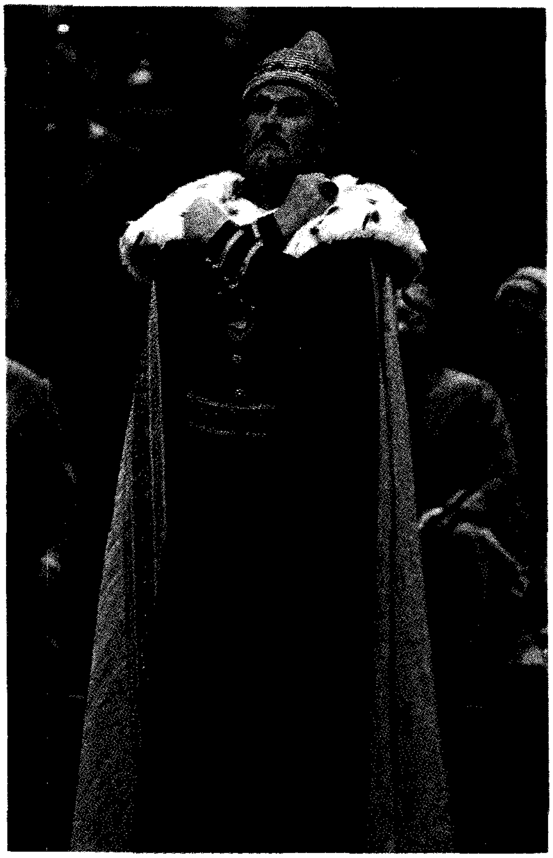
PUTTING ON THE DOGE

"...For all its sincere intentions, Sherrill Milnes's intelligent interpretation of Simon Boccanegra lacks nuance and depth..."

THE METROPOLITAN OPERA HAS REMAINED remarkably faithful to Verdi's **Simon Boccanegra** ever since the company first staged this brooding, noble, poetic masterpiece in 1932. The opera has never been much of a public favorite, either here or anywhere else, and it will probably always remain a connoisseur item among the works of Verdi's later years. The title role, though, is one of the great singing and acting challenges in the Italian repertory, and all baritones aspire to it. That, more than anything else, might explain the Met's continued loyalty to *Simon Boccanegra.* The company has always had at least one leading Verdi baritone on its roster over the past three generations, and each has been rewarded with a new production: Lawrence Tibbett in 1932, Leonard Warren in 1960, and now Sherrill Milnes in 1984.

Actually, the current *Simon Boccanegra* is only on loan from the Lyric Opera of Chicago, which first presented it in 1974. Since borrowings of this sort are generally a one-time-only affair, whoever wants to see Milnes interpret one of Verdi's greatest operatic characters had better make plans to attend a performance this season before the sets are permanently sent home. I will not bother to untangle the long and tedious history of the Met's thwarted attempts to create an original production of its own, at one time to be directed by Sir Peter Hall, then by John Dexter, and finally, as matters turned out, by Tito Capobianco. But the sad upshot of it all is that *Simon Boccanegra* will now most likely disappear from the Met's repertory indefinitely, or at least until another baritone in the Tibbett-Warren-Milnes mold arrives on the scene.

All that said, the current offering is not bad at all—a bit limp, perhaps, and with a few telltale patches around the edges—on the whole it is an honest, straightforward attempt to deal with a problem opera. Pier Luigi Pizzi's sets have apparently been drastically altered over the years as Chicago has farmed the production out to various companies, and the designer no longer permits his name to appear on the program. Even if the original conception is startlingly different from what the Met borrowed, I see no reason to be ashamed about this tasteful evocation of fourteenth-century Genoa. The overall visual impression may be a bit Spartan and lacking any special distinction, but these colorful replicas of the Doge's palace and council chamber, castle gardens and public squares do their job with trim, economical efficiency. A vast sky-blue, oceanic horizon dominates each scene to fine effect, a constant reminder of the sea and its importance in the opera as an ever-present musical and dramatic symbol.



Power play: *Milnes in Verdi's opera.*

There was nothing fancy or unusual about Capobianco's traditional staging, which did its earnest best to clarify a complex plot and a web of confusing character relationships. No other Verdi opera, not even *Don Carlo,* examines the interaction of politics and human responsibility so powerfully but with such compression, and an understanding director's touch is crucial. Capobianco was most effective at handling the crowd scenes, which seethed with movement, and still managed to keep the individuals in a forward perspective. The extraordinary scene that ends Act I was, as it should be, a climactic moment and a crushing sequence of events that show us the crux of Boccanegra's tragedy: how his private paternal dilemma becomes ironically entwined with his public office as Genoa's doge amid a tumultuous crescendo of mob hysteria and political turmoil.

Milnes's carefully prepared and intelligent interpretation of Simon certainly takes the vocal and dramatic challenges of the role very seriously, but for all its sincere intentions, his performance lacks nuance and depth. A wonderfully turned phrase here and there or an occasional telling gesture is not enough for a part that functions on so many levels and requires so much interior intensity and feverish dramatic concentration. One might say the same of Paul Plishka's Fiesco, Simon's reluctant father-in-law and implacable political foe—a solid and respectable piece of work, but also extremely bland and one-dimensional.

The soprano and tenor are not the vital components here that they are in most Verdi operas. Anna Tomowa-Sintow as Amelia is no less welcome on that account, even if, on opening night, her creamy soprano warmed to the music only after the better part of her role had passed. Vasile Moldoveanu is not much better than a cipher as Gabriele Adorno, while the casting of Peter Glossop in the small but vital role of the political intriguer Paolo remains a mystery. To paraphrase the familiar refrain of British critics when foreigners invade Covent Garden: "Must we import an over-the-hill English baritone when any number of Americans could have sung the role better?" The one unequivocal triumph is James Levine's conducting, which serves Verdi magnificently, from

Photograph by Beatriz Schiller.

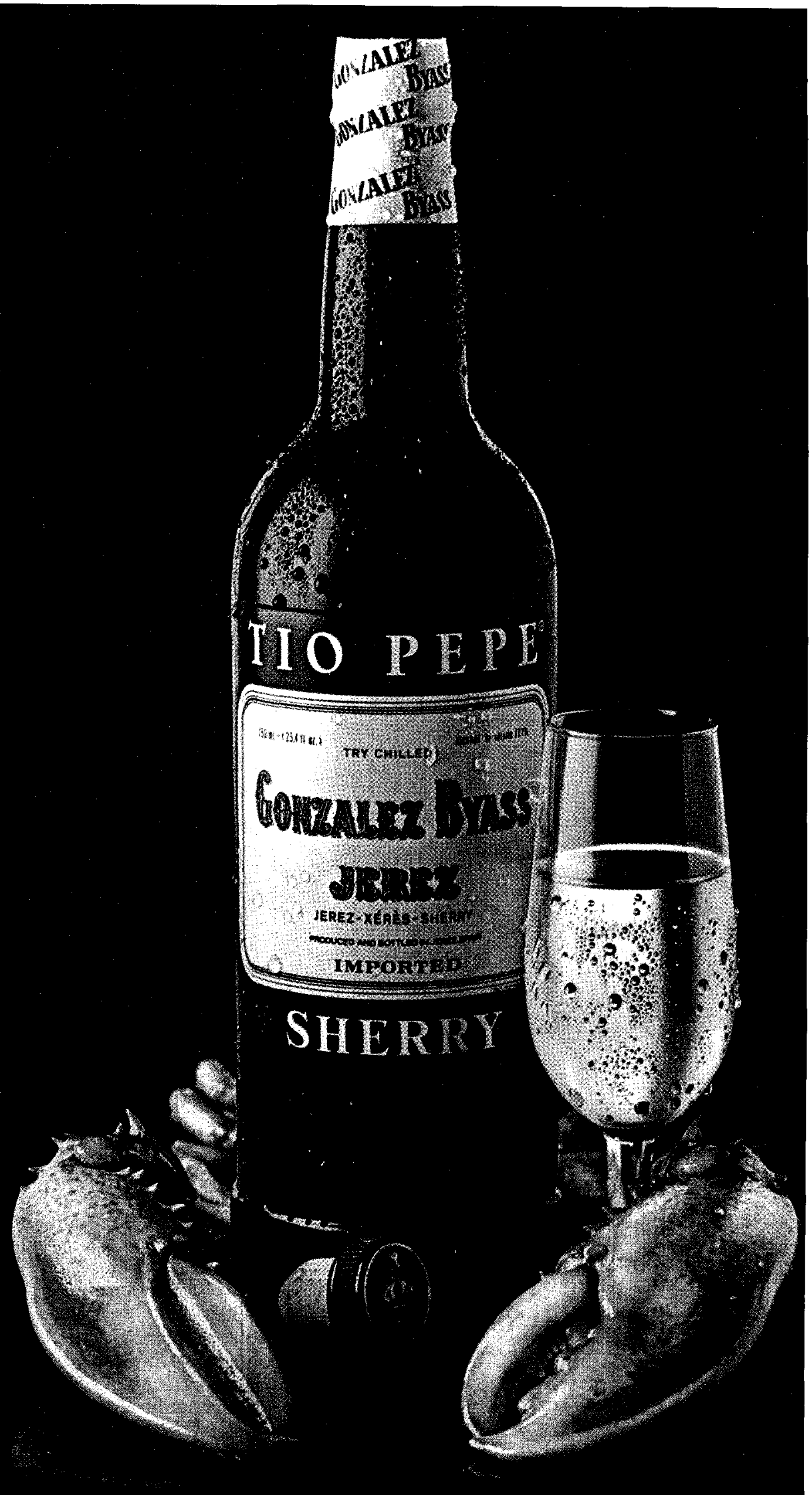
the exquisite instrumental delicacy of the Act I prelude to the sweeping grandeur of the final ensemble.

THE OPERA ORCHESTRA OF NEW YORK IS usually at its best when tackling massive and unwieldy works like Rossini's **William Tell**, which the group recently presented in Carnegie Hall under Eve Queler's direction. For some reason, though, the Opera Orchestra's account of an important and far too infrequently heard score doggedly refused to come to life. A number of possible explanations could be advanced, but I suspect that Queler's unfortunate decision to make so many brutal cuts automatically guaranteed an ineffective performance.

William Tell, Rossini's last opera, was composed in 1829, a gigantic romantic canvas that is positively Wagnerian in length, scope, and proportions. Possibly some judicious cuts might be justified in a staged performance, but Queler's enthusiastic trimming away of great chunks here and a few measures there only succeeded in undermining the composer's design and diminishing the score's musical stature and dramatic impact. Rossini scholar Philip Gossett states it well in *The New Grove Dictionary:* "as if music whose grandeur is built architecturally could sustain itself when the repeat of a phrase almost inevitably attracts the ignorant conductor's scissors, as if depleting the work of its personal approach to music drama would somehow render it more 'dramatic' in a Verdian or Wagnerian sense."

Those words might have been written in direct response to the Opera Orchestra's performance and its ridiculous contention that sizable omissions are necessary in order "not to lose one's audience." If Queler and company had that small a trust in the opera, why did they bother doing it at all? This may have been the shortest *William Tell* I've ever encountered, but thanks in large part to the disfiguring cuts, the performance, paradoxically, only managed to sound endless.

Since the opera supposedly had to be severely blue-penciled in the interests of saving time, it seemed downright cynical to encourage Piero Cappuccilli (Tell) and Franco Bonisolli (Arnold) to indulge the audience with tasteless encores of their big arias. Why not restore some of the missing music instead? Would it really have been an unreasonable idea to perform the score in French, the language Rossini set? Yes, according to a preposterous note in the program: "A singer who has learned his or her role in Italian cannot be expected to relearn it in another language, albeit the original one, for a single concert performance." Why not? Surely there must be some conscientious singers left willing to spend a bit of extra time to



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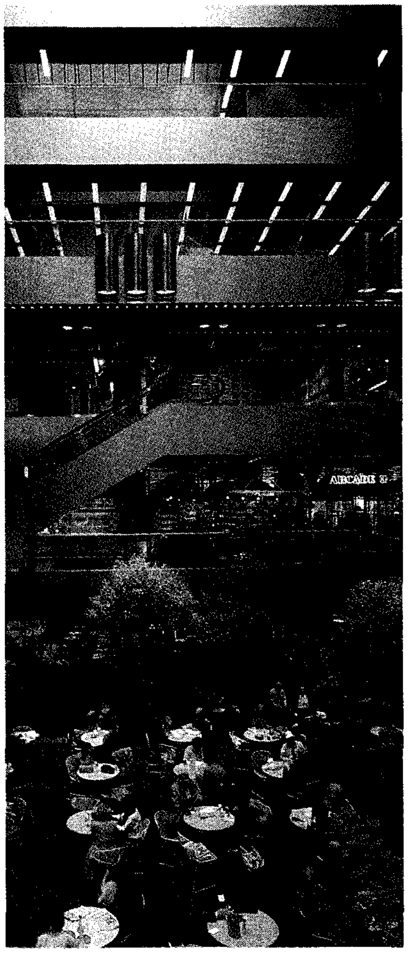

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accommodate the composer instead of themselves. Some of them might even be good enough to sing an opera as difficult as *William Tell.*

Perhaps I could understand all this catering to convenience had the singing been spectacular, but the only really solid vocal work came from Cappuccilli, who used his sturdy baritone dependably if without any special imagination. Bonisolli played the provincial Italian tenor to the hilt, shamelessly faking the notes in duets and ensembles, and bawling his head off whenever he felt he had the audience's ear. Stefka Evstatieva definitely has the potential to become an important soprano, but her Matilde sounded only half-formed, vocally and stylistically. The smaller roles were all in good hands, and I imagine that Frank Lopardo (a fisherman), Phyllis Hunter (Jemmy), Gwendolyn Jones (Hedwig), and Kevin Langan (Walter) would have been perfectly happy to sing the opera in French.

AFTER LISTENING TO ROSSINI TAKE SUCH a beating, it was salutary to return to the same hall a few nights later and hear Handel's **Orlando** treated so respectfully. This concert performance was the first in a series of four Handel operas that Carnegie Hall plans to present this season in honor of the composer's 300th birthday. Considering how Handel's great operatic legacy has been so woefully misunderstood and manhandled in this century, such a celebration seems only appropriate, especially since the works will be performed complete and prepared by reliable editorial hands.

Orlando contains over three hours of superb dramatic music that delightfully describes the magical events of the action and truthfully examines the emotions of the four principal characters in their painful search for love. Charles Mackerras fully grasped both points, and he had the Orchestra of St. Luke's playing with crisp precision, buoyant animation, and an infallible feeling for exact expressive gestures. A Handel opera festival can hardly do without Marilyn Horne, and the mezzo-soprano was in splendid form as Orlando. Frankly, I continue to find her bravura fireworks more of a mechanical miracle than a pleasing musical experience, and she ruined the hero's great mad scene with some absurd and comical mugging, but no one can compete with her in matters of sheer technical facility. Valerie Masterson's thin piping as Angelica was the major vocal disappointment, although Marvis Martin's radiant Dorinda more than compensated, as did the secure countertenor of Jeffrey Gall (Medoro) and the resonant bass of Robert Lloyd (Zoroastro). But most of all, there was Handel's wonderful music and the promise of more to come. ■

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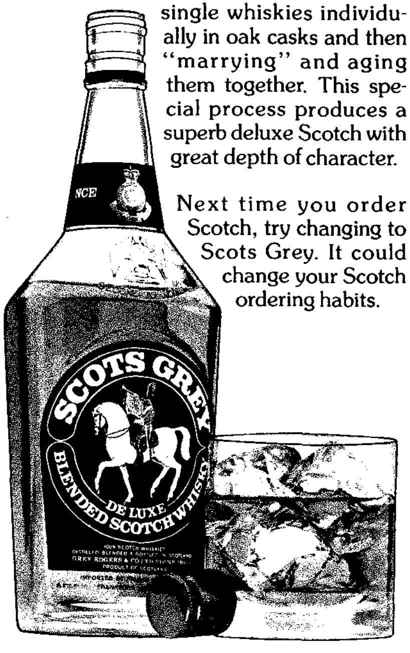

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WATCHING THE INEVITABLE

"...So much of Helgi Tomasson is in his *Baiser* solo: his airiness, his ability to convey a sense of vast stretches of space..."

EVER SINCE BALANCHINE'S LAST ILLNESS began, people have been inquiring, almost morbidly, into the health of the **New York City Ballet.** It's not just that the company's resident genius is gone but that everything is vanishing. It always has been. Dancers emerge and flourish; their powers wane, and they disappear from the scene. A ballet may have a longer life, but it suffers a sea change once its first cast is gone and its maker is no longer present to supervise performance. "Of course today's dance won't last," Balanchine once said. "It never lasted before."

Valedictories were in the air at the New York State Theater during the first week of the season, when Helgi Tomasson appeared twice in the role Balanchine created for him in *Divertimento From "Le Baiser de la Fée."* The fans absorbed these exquisite performances like a fresh blotter soaking up liquid, knowing that the City Ballet rarely announces rites of passage, and that they might have been Tomasson's last. The purest and most unassuming of the company's principal dancers, Tomasson, at 42, has been talking in recent interviews about retirement. He has already begun a promising second career as a choreographer and is currently discussing with the Royal Danish Ballet the possibility of his becoming its artistic director. Still, one will relinquish him as a dancer only with the greatest regret.

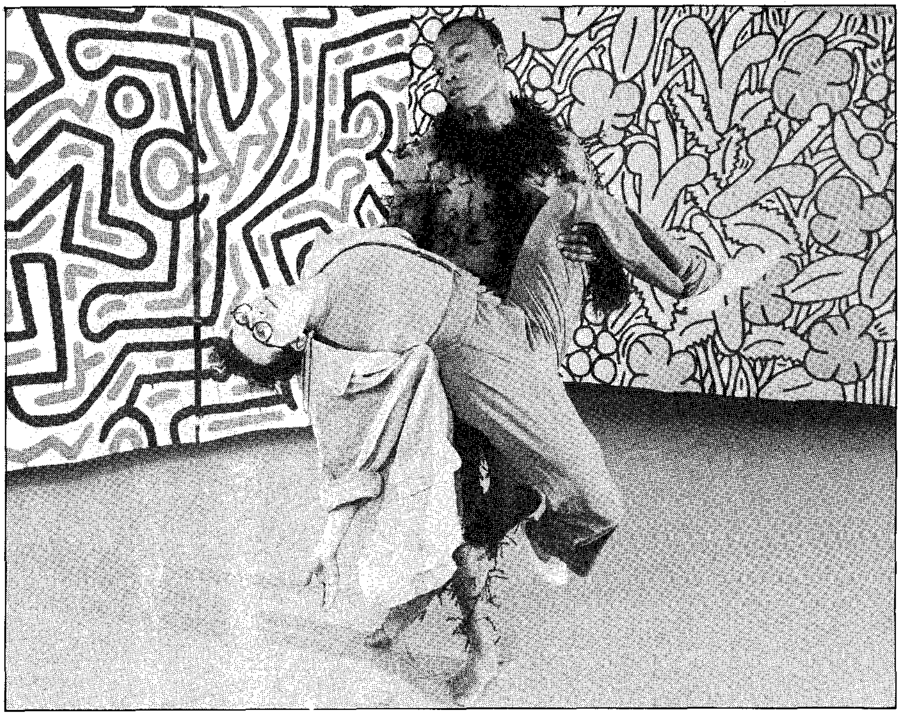
In *Baiser,* and especially in the solo that is arguably the most beautiful single passage Balanchine ever designed for a man, we can see what the choreographer saw in Tomasson. The solo begins formally, center stage, with a single sideways stretch of the leg and foot—a kind of symbol of classical dancing—then rushes into skimming steps as light as leaves in November gusts. A complementary motif for the arms sends them rippling back and forth across the torso, sweeping the air before them. In keeping with the ballet's suggestion of romance fatally thwarted, the dance has Tomasson continually reversing direction. Multiple turns whirl him first right then left. When he travels along the diagonal, he advances only to retreat, then advances again, marking each segment of ground gained by spinning, head flung back, one arm thrust heavenward, seemingly pulled by an invisible force. Tracing an enormous circle at a run, he periodically vaults straight upward, kneeling as he lands, one leg trailing behind, one arm reaching tranquilly out into emptiness.

So much of Tomasson is in this dance—his airiness, his elegiac lyricism, his fleetness, his ability, despite his small stature, to convey a sense of vast stretches of space. Most memorable, however, is a quality of temperament, an innate modesty that suggests a dancer exists not to accrue glory to himself but to make a choreographer's ideas visible.

Between Tomasson's two performances, Ib Andersen made his debut in the role. He would seem a natural for it, sharing both Tomasson's lightness and his self-effacing demeanor. He had his problems, though, on this first attempt. Usually, his technical facility makes light of difficult variations, but here he ran into trouble with things like the shifts in dynamic from the propulsive circular run to the plumb-line jump and then to the serene, kneeling stretch. He also had trouble with the partnering. Patricia McBride, so effervescent and daring in Tomasson's embrace, occasionally looked perturbed, as if astonished to find herself worrying about the mechanics of support. Given a few more performances, no doubt, Andersen will be just fine, and one of the pleasures of regular attendance at the City Ballet is witnessing this sort of growth from season to season. It's something of a consolation for the losses inevitable with the passing of time.

THE ODD THING ABOUT *Secret Pastures,* the joint effort of **Bill T. Jones and Arnie Zane** shown recently at the Brooklyn Academy of Music, is that its window dressing is so "now" and its theme so conventional. The look of the piece, beginning with its fervid, hard-edged movement, is SoHo punk. The costumes—pale, roomy trousers and tops, and orgy outfits in Day-Glo colors and black net—are from the fashion designer Willi Smith. The sets are by the graffiti artist Keith Haring, who's come a long way from his days of chalking gingerbread figures on subway walls. The outlandish hairdos—two tone, chopped off, and straight up—even get a separate credit.

But the story the piece tells—I give



SoHo punk in Brooklyn: *Arnie Zane and Bill T. Jones in Next Wave's* Secret Pastures.

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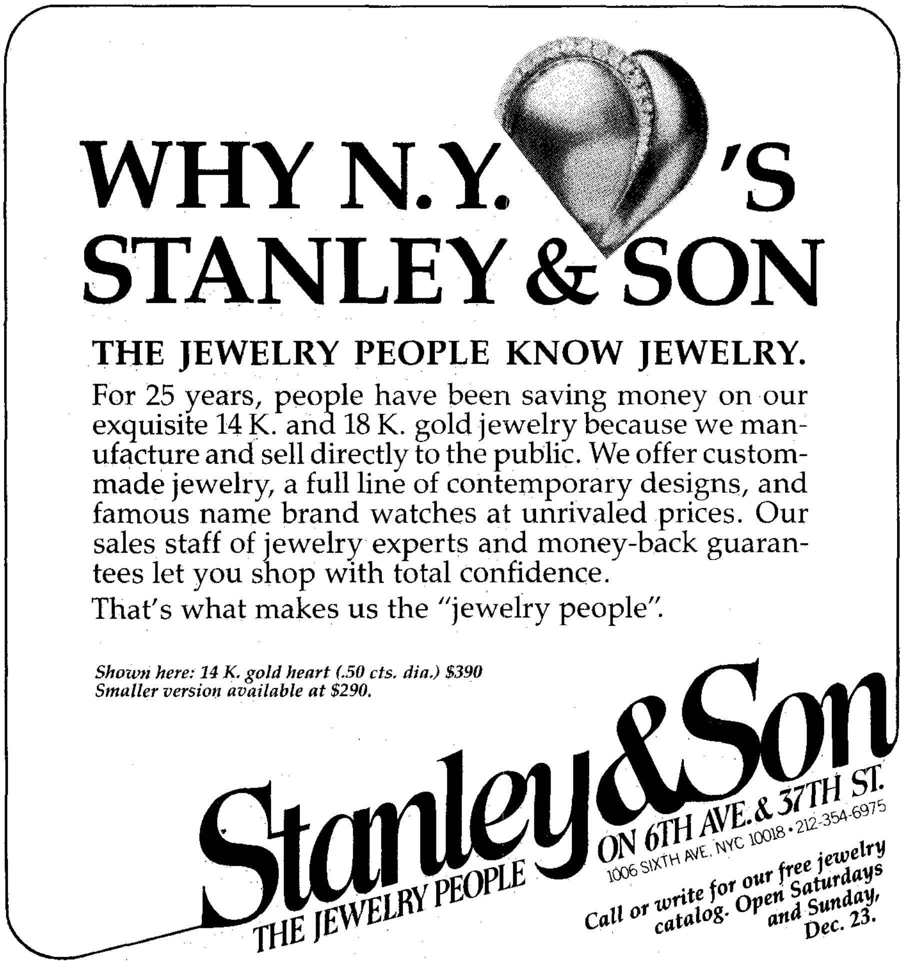
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you a combination of the tongue-in-cheek "libretto" in the program and my own musings—is as old as the hills. No one as conscientiously contemporary as Jones and Zane would go so far as to have a literal, logical narrative, but what does seem to take place is a sort of anthropological expedition, led by Zane as a cracked scientist. What's discovered is a half-animal creature: Jones, body soft and involuted, in a streaked unitard that might do for *Afternoon of a Faun.* Subhuman, pitiful in his simplicity, lovable even, in his attempts to mimic civilized behavior, he inevitably reduces the exploring party to a crowd of cheerfully copulating beasts.

The longer this saga goes on, the less interesting it becomes. The movement devised by Zane and Jones borrows from both the vernacular and the classical, but it only rarely achieves a successful fusion. When it is reduced to simulated oral and genital intercourse—I am being explicit since they were—it becomes absurd, not just because of the stretches of Milliskin thwarting the suspension of disbelief but also because physical passion is almost impossible to portray literally on the dance stage. Most of the time, the choreography is compelling only for its fierce energy. This is not enough.

Still, there are some fine things to see—the last image, for example, of the creature entering Haring's flamboyantly decorated tent with pathetic docility, like the captured unicorn in a medieval tapestry. And there's a terrific solo for Sean Curran that allies elements of folk dance (made strange) with the punk vocabulary of vicious, exaggerated gestures, taken from life but shorn of context. Peter Gordon's music, featuring percussion, horns, and guitars, is clear, vigorous, and amusing. My favorite section couples "peace that passeth all understanding" harmonies with the winding, ticking, and insistent alarm of a bedroom clock.

FOLLOWING HARD UPON THE CHOREOGrapher's death, there has been a flurry of Balanchine publications, four just this season. Times Books has reissued Bernard Taper's very readable *Balanchine: A Biography* in an expanded version with some touching information about the last years. *Portrait of Mr. B.* (from Viking) includes Lincoln Kirstein's eccentric essay and an absorbing history in photographs. Viking has also brought out a reasonably priced edition of *Choreography by George Balanchine: A Catalogue of Works,* a boon to the balletomane unable to afford the Eakins Press Foundation's exquisite original. And the San Marco Press is offering a chapbook of quotations, both witty and revealing, from the man who claimed, "I am silence." ■

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BLUE STREAK

"...Murphy overwhelms everyone, even himself, with his gift of gab. He wants the world to be a faster place..."

Words fail him: *Eddie Murphy in Martin Brest and Daniel Petrie Jr.'s* Beverly Hills Cop.

EDDIE MURPHY IS AN EXAMPLE OF DEMOcratic man stretched to his limits. Like many entertainers, he has an instinct for what the audience will embrace as the central response to any situation—he knows how to position himself at the center of our emotions so that we see ourselves in him. As I say, many entertainers can do it—that's part of what makes them stars. But Murphy has his specialty. He *talks*. Words fall from him in flashing torrents, more words than we can take in, more words than the situation *needs*. What's so funny about him is the way he overwhelms everyone, even himself sometimes, with his incredible gift of gab. The words come so fast that they immediately create a new situation, leaving everyone, mouths gaping, in the rear. As they—and we—struggle to catch up, Murphy opens his mouth as wide as a donkey's and emits that peculiar, heavy, bathtub-drain laugh. The first time I heard it, I thought that laugh was pure malice. But, of course, it isn't. Eddie Murphy has a broad, generous streak. He wants the world to be a faster place; he wants everyone to be a little hipper.

In **Beverly Hills Cop,** Murphy plays a young Detroit police officer, Axel Foley, who travels to Los Angeles to investigate the murder of a buddy. Foley is way, way out of his jurisdiction, and he's constantly in trouble with the Beverly Hills police, a scrupulous and polite bunch of law-enforcement gentlemen, but he runs circles around them. As always, Murphy's mouth can take him anywhere. That he's young, black, obscure, and dressed in a high-school phys-ed-department sweatshirt doesn't hurt him one bit: He's so aware of the way he fits into the society that he can turn his low status to his own advantage. At the registration desk of an expensive, fully booked hotel, he raises such a ruckus about the hotel's alleged prejudice against "niggers" that the manager gives him a suite. Faced with the maître d' of an expensive club, he becomes "Ramon," diseased lover of a wealthy man lunching grandly within; rather than hear any more of Ramon's confidences, the maître d' lets him pass.

Murphy has the black man's intimate knowledge of what whites will give up to avoid a scene; he's a master of embarrassment—he plugs right into it and makes it work for him. In many ways, *Beverly Hills Cop* is a conventional commercial movie: The renegade hero, doing everything by his own rules, is a familiar figure from old movies and such TV shows as *The Rockford Files;* the sinister villain, a millionaire who runs an art gallery (ah, those evil upper-class aesthetes), comes out of old Warner Bros. anti-Fascist melodramas. But *Beverly Hills Cop,* which was written by Daniel Petrie Jr. (his first screenplay) and directed by young Martin Brest (*Going in Style*), is very shrewd about race. It understands the exchange of aggression and guilt, and it's witty about the awkward way that whites who have been taught to respect blacks will speak and act when confronted with an actual black man. Ronny Cox, who plays a lieutenant in the Beverly Hills force, looks at Murphy as if he were a problem to be solved by the application of discipline and reason. With Murphy in town, the other cops scramble just to stay afloat. Given colleagues like this, Foley reasons, a cop *has* to be a con artist. Murphy's Axel Foley teaches his straight white partners to stop going by the book; the movie is about the way white organizational skill has to yield to black street-smarts.

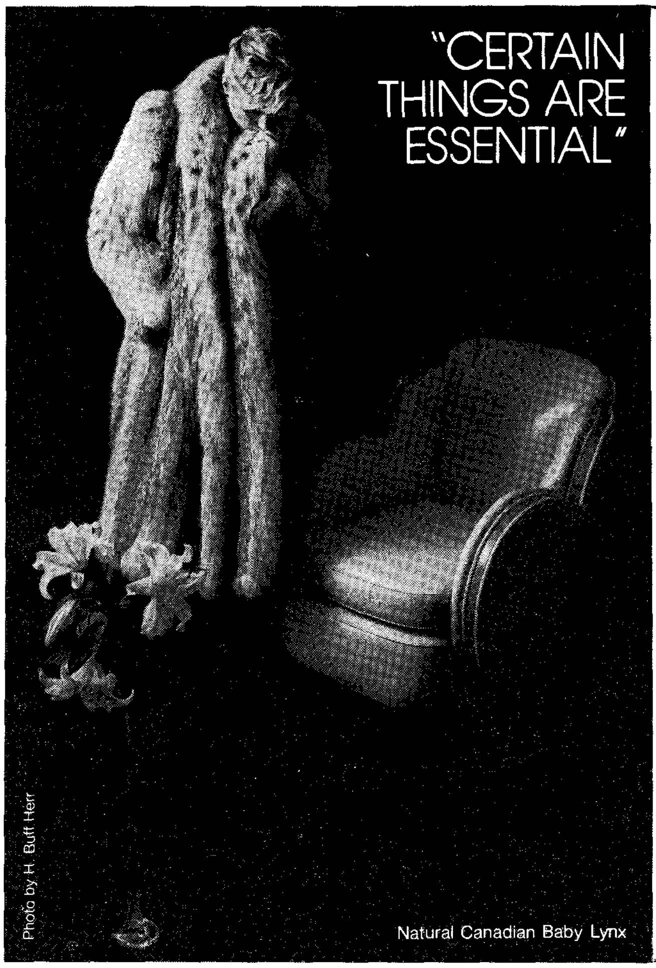
Of course, as any civil libertarian would point out, when white cops throw away the book, street blacks are the first ones to suffer. But the movie has been packaged for easy laughs—it doesn't work out the implications of what it says. The director, an NYU hotshot whose career almost foundered after *Going in Style,* has a nice, leisurely way with the material. Brest isn't slick; he doesn't worry about "pacing." In the early Detroit scenes, he makes the squalid city and the murder of Foley's friend a lot grittier than you'd expect. And when the picture moves to Beverly Hills, he captures the way a battle-scarred outsider would see the shopper's paradise. Brest and screenwriter Petrie know that America is a comedy of clashing social types. Everyone Foley meets in Los Angeles is either bizarrely straight, or foreign, epicene, and insinuatingly friendly. Entering the art gallery owned by the slimy Mr. Big, Foley encounters Serge (Bronson Pichot), an émigré from somewhere with a baffling, silky manner and a curious accent. "What is it pertaining?" inquires Serge of Foley's visit. Many of Murphy's encounters have the eerie magic of habitants of two planets getting to know one another.

Brest gives all the actors a fine moment and then another. Judge Reinhold, as an overly genteel young detective whom Foley brings into the adult world, and John Ashton, as Reinhold's surly, stubby older partner, carry a burden as big as Murphy's through the second half of the picture. Will they loosen up enough to become good cops? It's a peculiar question: Never has anyone as young as Eddie Murphy achieved comparable authority to decide what is hip and what is square. Murphy is borderline insufferable. He's younger and smarter and nicer than anyone in the movie. Still, you can't dislike him: He only wants other people to enjoy life as much as he does. It's the hustler's version of noblesse oblige.

THE GOOD REVIEWS AND LONG LINES for Andrzej Wajda's **A Love in Germany** have left me baffled. How can anyone sit patiently through a serious movie in which none of the characters demonstrates an I.Q. above 70? Set in a small, lovely town in the Fatherland during World War II, the picture is about a lonely wife (Hanna Schygulla), a shopkeeper who takes up with a young Polish prisoner of war (Piotr Lysak). A slender boy, maybe twenty, with a slight mustache and pale, pale skin, the Pole is neither handsome nor commanding, and he says little. Yet the wife, who's aware of the laws forbidding relations between a German woman and a POW, throws herself at him without taking the slightest precautions, buying condoms openly in the town drugstore, nuzzling him in her shop even though malicious customers can easily see them both.

Not only does the heroine act foolishly but everyone else in the town appears to be venal or dumb (it's as if all the bright people were off on the eastern front). Since the consequences of the affair are utterly predictable, one begins to look for some darker purpose. Was Wajda trying to suggest that the woman is a selfish bitch who destroys this boy out of perversity? That might have been an interestingly nasty idea for a movie, but I'm afraid it's not the movie that Wajda has made. No, *A Love in Germany* is clearly intended as a tragic celebration of *amour fou.* Hanna Schygulla plays the role in the style of an unhinged Garbo: Mouth open with lust, eyes popping, shoulders soft and pliable, she glides into the clinches like a wedge of Jell-O heading for the floor. She has the fluidity of the great movie actresses, but she never makes contact with Piotr Lysak—she could be running through her turns in front of a mirror.

IN **City Heat,** A BANTERING PASTICHE OF old gangster and private-eye movies, Burt Reynolds, a gumshoe of dubious morals, wears beautifully tailored suits and a soft chamois-colored hat, while Clint Eastwood, an upright cop, dresses



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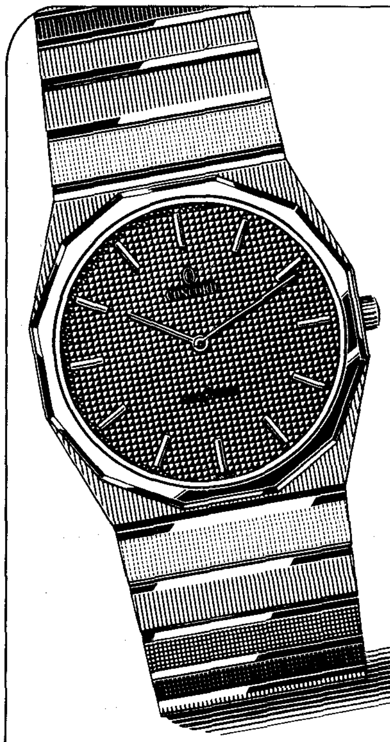

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> "...*A Love in Germany* is clearly intended as a celebration of *amour fou,* but everyone just seems foolish, venal, or dumb..."

in dark shiny clothes and an awkward high Stetson. I enjoyed *City Heat,* but I would be hard-pressed to say that the movie is about anything more than hats. Richard Roundtree, as Burt's corrupt partner, is on hand wearing a bowler, and Rip Torn, one of the big-time gangsters, shows up in an evil black beauty that sits low, cutting off his forehead and enlarging his eyes and bulging cheeks. The hat makes Torn look as if his brain had been foreshortened: You know he's capable of nothing but wicked thoughts. Shot on a darkened studio mock-up of Kansas City in the early thirties, the movie bears more than a passing resemblance to the whimsical buddy-buddy period movie *The Sting,* which was also a fashion show in lids.

This time the buddies are polar opposites. The Clint-Burt connection, it turns out, began years ago when they were both idealistic cops. Burt dropped out of the force, and in the years since has become an ineffective though dapper private dick, while Clint has hardened into a lawful killer. The way the script (by Sam O. Brown and Joseph Stinson) has been worked out, Burt races around, winks, falls off his feet, and sets up the laughs, while Clint stands still as a headstone and caps the laughs. Burt Reynolds, doing his best work in several years, is quite charming, but it's Clint Eastwood's movie. The director, Richard Benjamin, allows Eastwood to be so straight, so single-minded that he achieves his own crazy kind of hipness. As bodies crash all around him, Clint never reacts, never gets involved until someone spills coffee on him or a stray bullet grazes his windshield. It's the old Hoot Gibson act: How dare you insult *me!* Aroused at last, Clint crinkles his parchment face. Out come the big guns. Benjamin uses Clint Eastwood's myth as a joke, but it's a spooky, uneasy joke, and when Clint took out a shotgun and began blasting away, the picture turned sour for me.

City Heat is a motley affair. From *The Maltese Falcon,* it borrows the private eye's murdered partner and the girl Friday (Jane Alexander), a faithful, hard-working type who never lands the boss in bed; from early-thirties gangster movies, it takes the crime lords and dark-suited goons, the inevitable nightclub, and the inevitable singer (Irene Cara) who gets involved with the wrong guy. It also has one of those vintage-forties hard-to-follow plots and a heavy dose of insolence—cops and private eyes razzing wealthy gangsters to their face and somehow getting away with it. The filmmakers raid everything and compromise everything. The old detective stories, for all their artifice, were rather serious, even naïve, in their belief in conspiracies and corruption; they were naïve enough to believe that a lone virtuous man could straighten everything out. The movie has some of that spirit. But the self-conscious spoofing that turns up in almost every scene doesn't go with the elements borrowed from Humphrey Bogart movies; the two moods jar and wind up undermining each other. And Benjamin, who demonstrated a light touch in *My Favorite Year* and *Racing With the Moon,* lays in the mock brawls and shoot-outs by the yard. There's so much violence, it gets boring. Fists thud dully into midsections, bodies fall in the street or get blown to pieces. *City Heat* is fitfully entertaining, but it's a crass piece of work; it uses us ill. ■

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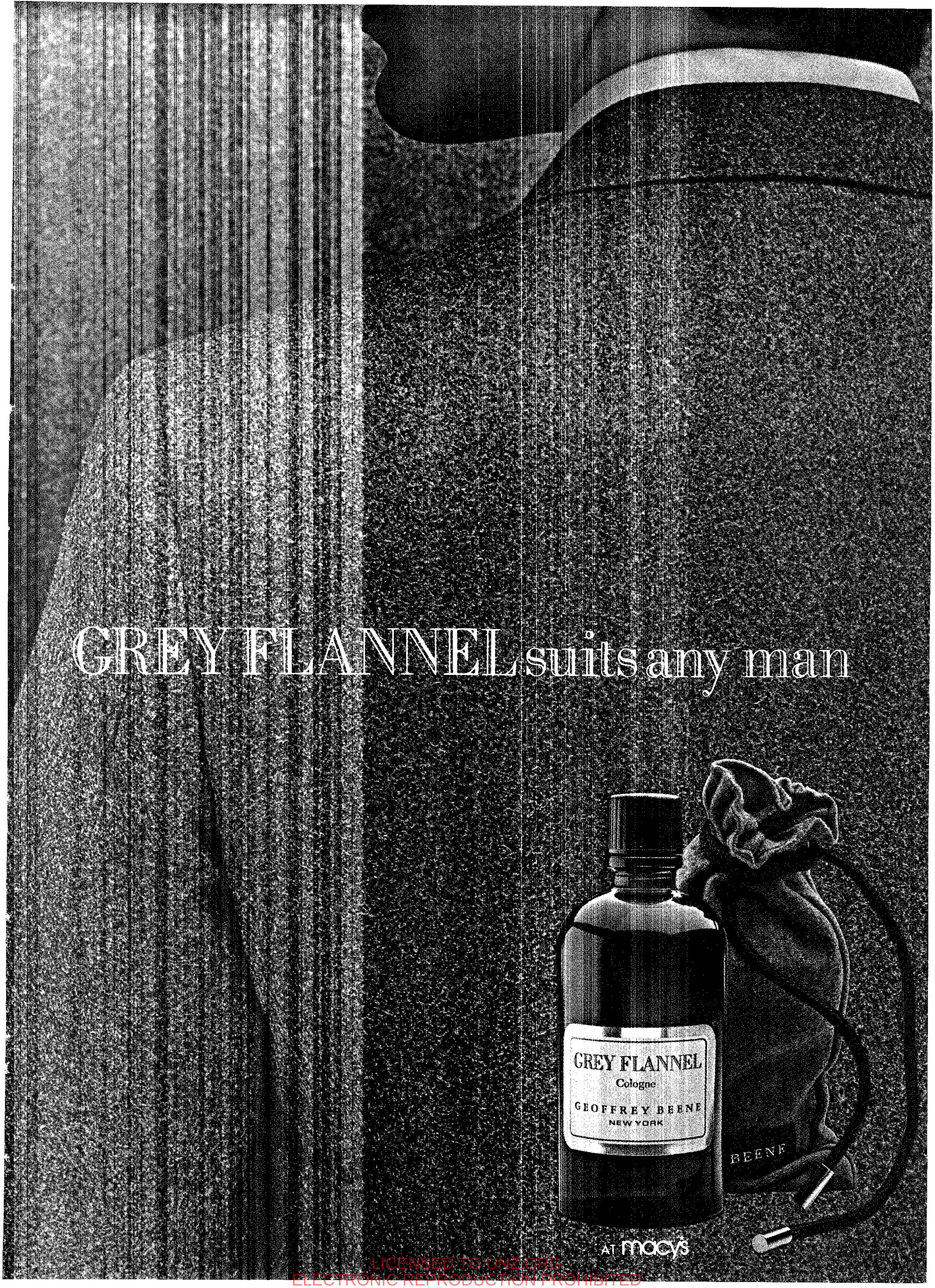
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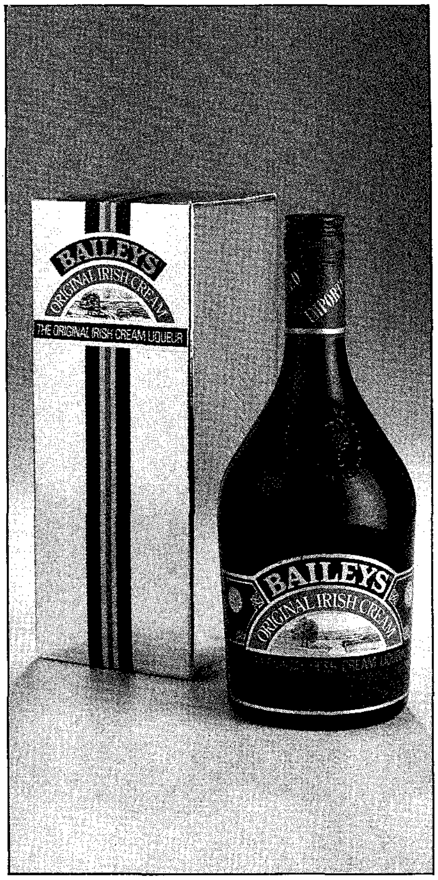
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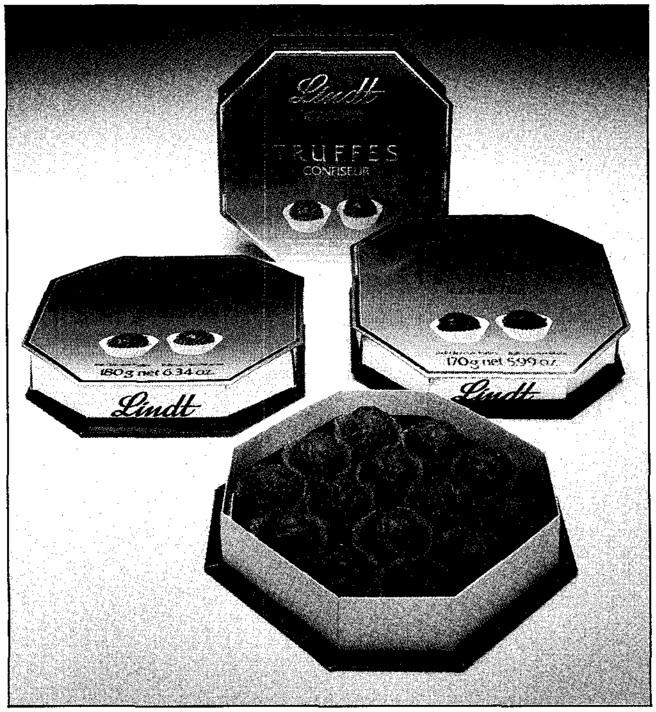
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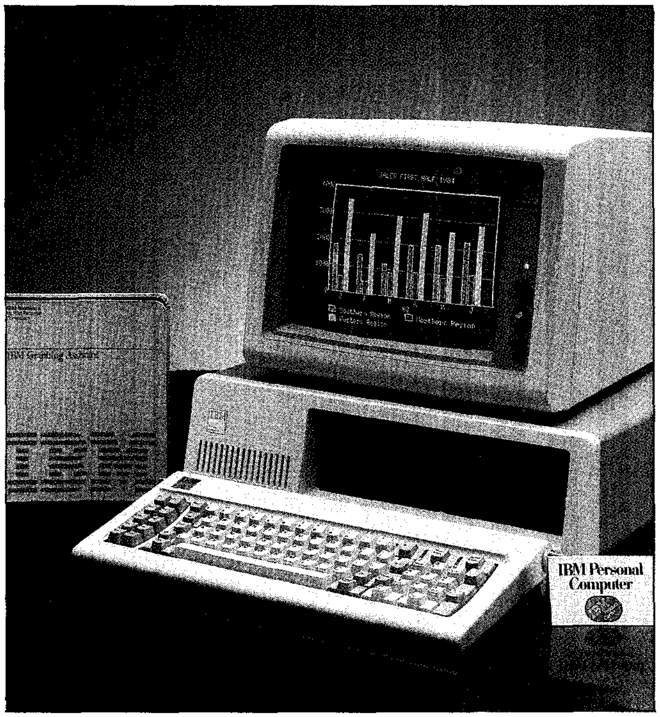
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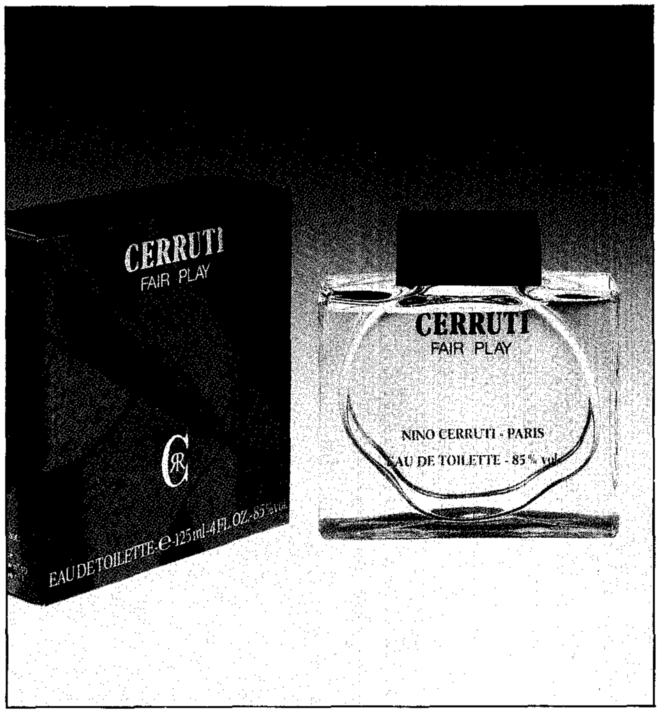
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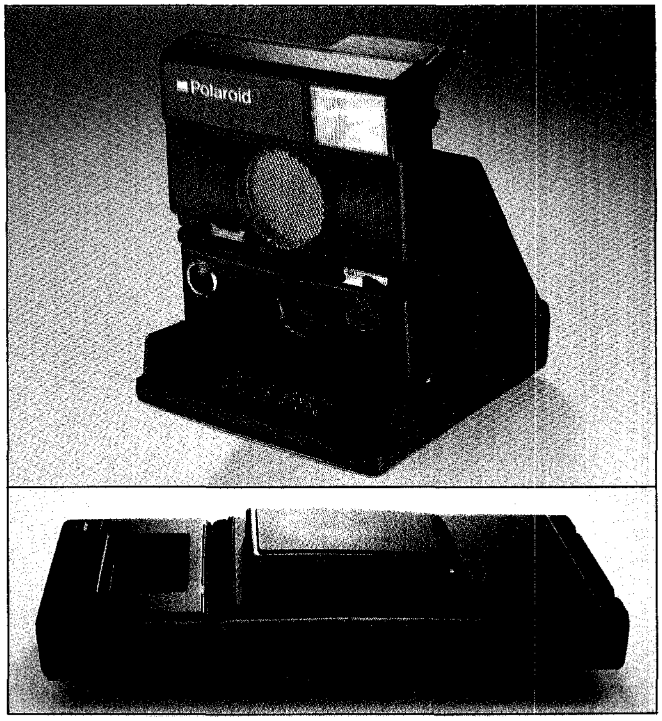

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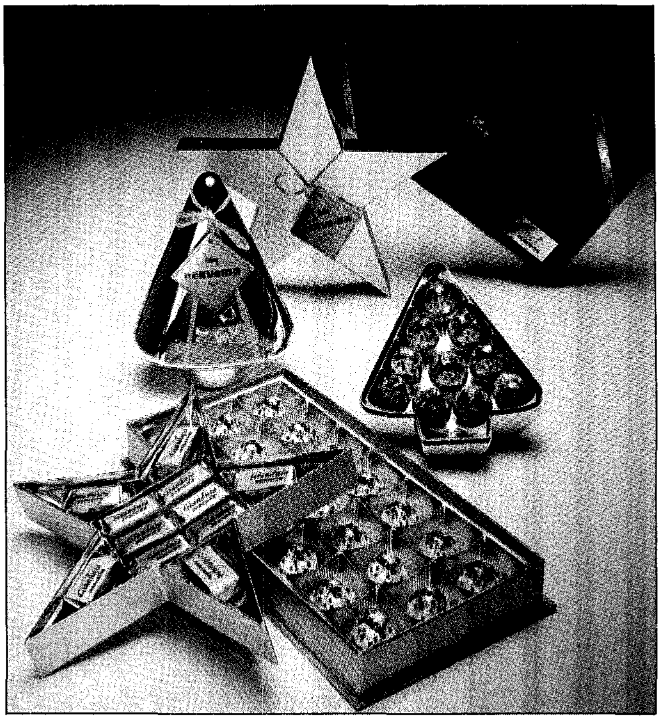
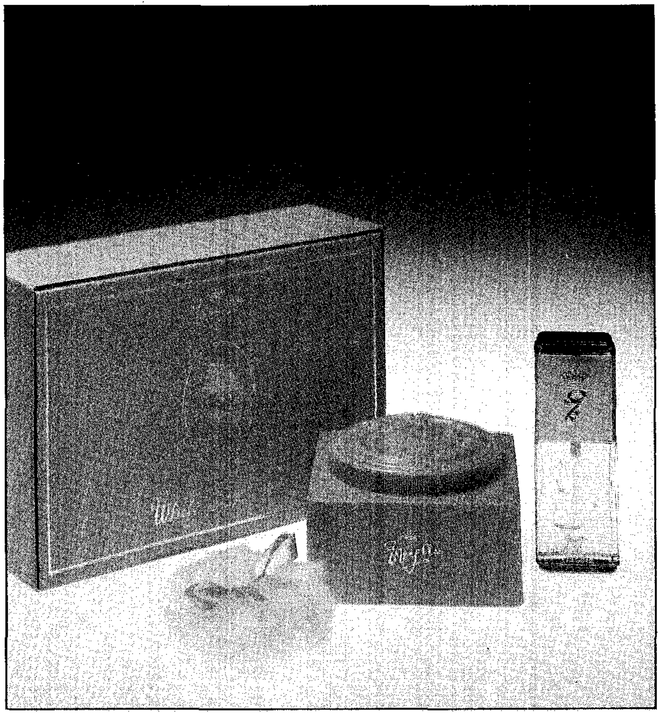
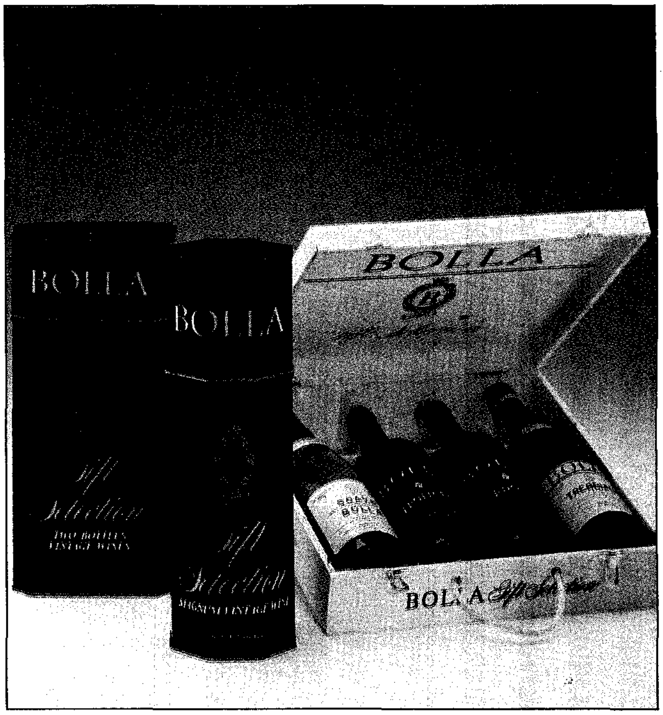


Wow! The Perugina Boutique has just received its Christmas Collection from Italy. If you're a Santa who plays with emotions, add some "wow" to your gift list with chocolate boxes from $10 to $120. Perugina Boutique, 54th Street at Lexington Avenue, daily to 7, Sundays 12-5. And other fine stores.



Give her White Shoulders by Evyan. A magical fragrance…as enchanting as love. Perfume, cologne, and bath products—"The best the world has to offer." White Shoulders Gift Set—Powder and Spray Cologne $19.50. For department stores in your area, call 1-800-221-1594. In New York, 212-532-3800.



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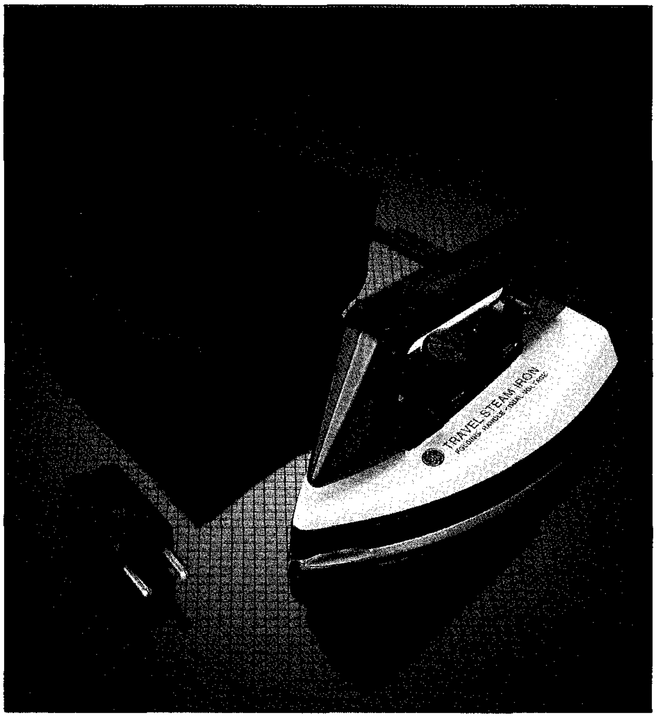
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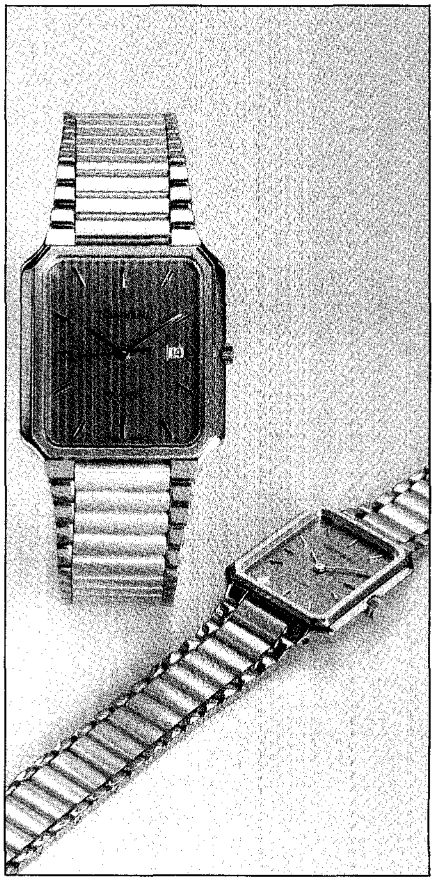

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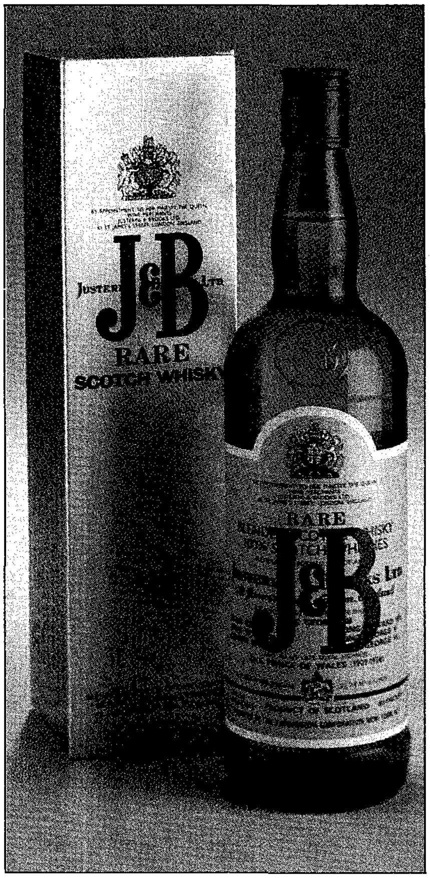

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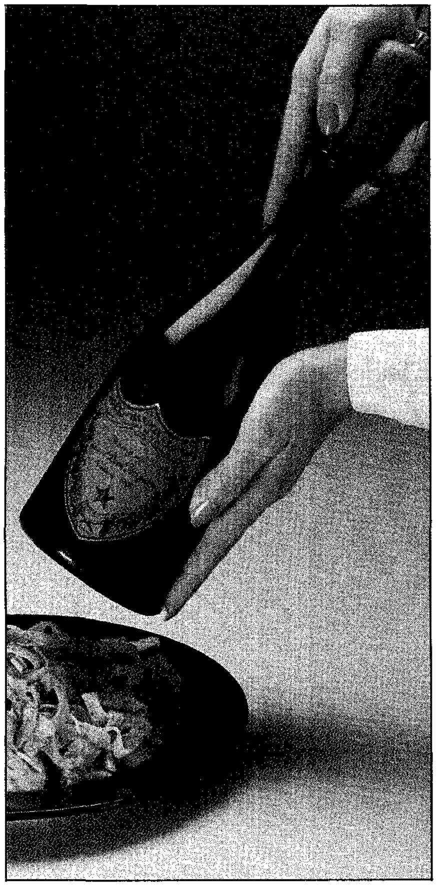

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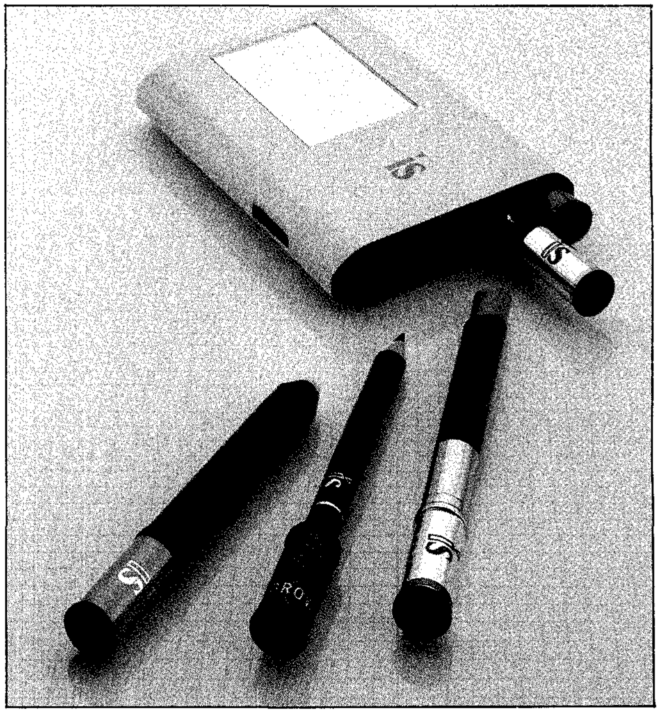

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SALES & BARGAINS

BY LEONORE FLEISCHER

STUDIO SALE

CERAMIST BESS SCHULYER, WHOSE WORK is sold through a number of galleries, has greatly reduced her studio prices (depending on condition of pieces) for this holiday sale. A few examples: ceramic plaques with food and baking motifs, retail $150–$200, here $50–$100; mirrors with fruit and vegetable motifs, retail $40 (6 by 9 in.) and $75 (11 by 13 in.), here $10–$20 and $15–$30, respectively; miniature cats on beds, retail $75, here $25–$35; miniature cats in baskets or boxes, retail $30, here $10–$15; nearly life-size cats, retail $50–$150, here $25–$50; city- and country-house portrait plaques, retail $150–$300, here $50–$125; bird candelabras, retail $25, here $10; animal sculptures, retail $75–$150, here $25–$50; battery-operated clocks with flower, fruit, pastry, and vegetable motifs, retail $100, here $40–$60. Checks accepted; no credit cards; all sales final. *Bess Schuyler Ceramics, 246 West 16th St. (255-4611); Fri. 1-8 p.m. and Sat. 10 a.m.–6 p.m.; 12/7 and 8 only.*

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THIS MONTH, THE REFLECTIONS MASTECTOMY boutique is having a sale on its entire line of prosthetic silicone breast forms, including: Airway Portrait forms, list $165–$185, now $140.25–$157.25; Airway Celeste forms, list $90, now $76.50; Camp Amoena forms, list $160–$230, now $136–$195; Bodo Knoche forms, list $140, now $119. Checks accepted; no credit cards; exchanges possible. *Reflections, 230 Park Ave., at 46th St., fourth floor (986-5775); Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 3 p.m.; through 12/31.*

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A LARGE NUMBER OF GOOD-LOOKING men's and women's sweaters in classic full-fashion styles are offered here at very low prices. For women (sizes S–L): two-ply-cashmere cowl- or V-necks and cardigans, retail $100, here $39; two-ply-cashmere ribbed crewnecks, retail $125, here $49; single-ply-cashmere cowl- or V-necks, retail $79, here $30; lamb's wool cowl-necks, retail $25, here $10; cabled Shetland-wool crewnecks, retail $35, here $12; double-breasted cotton-and-acrylic bouclé-tweed cardigans and matching camisole, retail $80 and $50, respectively, here $29 and $19 ($45 for both); cotton-ribbon short-sleeved pullovers, retail $60, here $24. Also, one-of-a-kind angora, cashmere, mohair, Shetland, silk, and wool sweaters, retail $25–$125, here $5–$45. For men (sizes S–XL): two-ply-cashmere V-necks with saddle shoulders, retail $130, here $49; Shetland-wool argyle crewnecks with saddle shoulders, retail $50, here $25; cashmere-and-wool-blend sweaters with saddle shoulders, retail $45 (V-neck) and $50 (cardigan), here $15 and $19, respectively. Checks accepted; no credit cards; all sales final. *J J P Diffusion, Inc., 36 West 37th St., second floor (239-1333); Mon.–Sat. 10 a.m.–4 p.m. and Sun. 11 a.m.–3 p.m.; through 12/22.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

FROM THE EAST

HAND-DYED INDONESIAN BATIK AND cotton fabrics, coordinating wallpaper, and one-of-a-kind art objects are on sale at this warehouse for three days only. A few examples: batik fabric, retail $37–$39 a yd., here $17–$21; hand-screened and -woven fabrics, retail $18–$48 a yd., here $9–$27 (discontinued prints, here $5 a yd.); 27-in.-wide printed-vinyl wall coverings, retail $30–$62 a 5-yd. roll, here $15–$31 (discontinued patterns, here $5 a 5-yd. roll); Javanese sarongs (can be made into napkins, skirts, or tablecloths), retail $30, here $15; batik and screen-printed oversize napkins, retail $45 a dozen, here $30 ($3 each); batik umbrellas, retail $40, here $30; remnants, here $1–$10 a yd.; small fabric-covered notebooks, here $2.50 and $3; one-of-a-kind ceramic-fruit pieces, retail $185, here $85; framed pages from Chinese calligraphy book, retail $56, here $20; belts and hats made from antique embroidered Chinese pocket purses, retail $80 and $95, here $45 and $55, respectively. Also, furnishings and accessories from the SS *United States*, including dressers, here $395–$695, and towels, here $10 each ($100 a dozen), and much more. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *China Seas Warehouse, 21 East 4th St., fourth floor (420-1170); Thurs.–Sat. 10 a.m.–4 p.m.; 12/6–8 only.*

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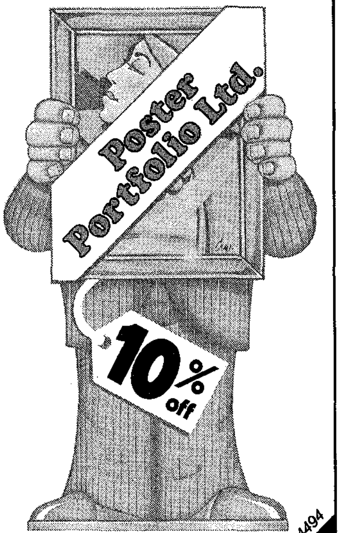

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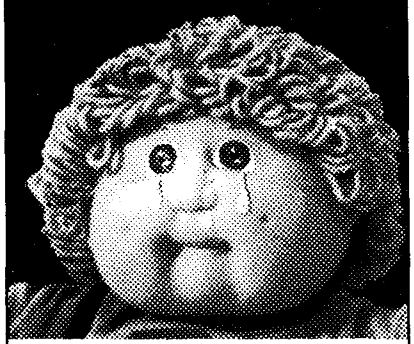

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FOR THE KITCHEN

FOOD AND NON-FOOD ITEMS ARE ON sale at Zabar's. For example: 16-oz. crock of Maille mustard, retail $2.98, here $1.98; Lindt 3-oz. chocolate bars, retail $1.49, here 98 cents; Lindt assorted chocolates, retail $17.95 a lb., here $11.98; Perugina assorted chocolates, retail $14.95 a lb., here $9.95; Dresden stollen, retail $8.98 (1 lb.) and $13.98 (2 lb.), here $5.98 and $10.98, respectively; 26-oz. tin of French butter cookies, retail $11.98, here $6.98; 5-lb. bag of Colossal Supreme pistachio nuts, retail $27.95, here $19.95; Amaretti di Saronno cookies in lithographed red tin, retail $9.95 (1 lb.), $19.95 (2 lb.), and $35.95 (4 lb. 6 oz.), here $6.95, $12.95, and $21.95, respectively; Dutch Edam cheese balls, retail $6.98 for 2 lb., here $4.98; whole English Stilton cheese (5½–6 lb.), retail $39.95, here $29.95; 1-kg. wheel of French Brie, retail $9.95, here $5.98; whole Smithfield ham (9–11 lb.), retail $10.98 a lb., here $6.49; whole soppressata or Milano salami (2–3 lb.), retail $6.98 a lb., here $3.99; whole prosciutto (8–10 lb.) without preservatives, retail $8.98 a lb., here $5.99; 1-kg. braided Italian garlic, retail $12.98, here $6.98. From the mezzanine: Simac espresso machines, retail $198, here $139.95; Gaggia espresso machines, retail $249.95, here $179.95; Braun KF 35 12-cup coffee-makers, retail $74.95, here $49.95; Krups 10-cup Brewmasters, retail $69.95, here $47.95; Braun mini-coffee-grinders, retail $19.95, here $13.95; Krups Fast-Touch coffee mills, retail $19.95, here $13.95; 10-piece Calphalon pot-starter sets, retail $259.95, here $189.95; West Bend stainless-steel electric woks and electric skillets, retail $79.95 each, here $49.95; Simac II Gelataio Ice Cream Man ice-cream-makers, retail $350, here $249.95; Sanyo #2500 EM microwave ovens, retail $298, here $249.95; Sanyo vacuum cleaners, retail

$79.95, here $59.95; ISI seltzer-makers, retail $29.95, here $19.95; box of C02 cartridges, retail $2.79, here $1.98; Champion juicers, retail $229.95, here $149.95; Vapor Simac ironing systems, retail $109.95, here $79.95; Biotech and Corona humidifiers, retail $179.95 and $159.95, respectively, here $104.95 and $99.95; Le Petit clip-on book lights, retail $14.95, here $9.95; Robot Coupe #2100 food processors, retail $129.95, here $79.95; KitchenAid K5SS mixers, retail $350, here $229.95; hand-operated pasta machines, retail $19.95, here $11.98; Henckel oak knife blocks, retail $50, here $23.95; Henckel 4-inch paring knives, retail $21.95, here $10.99; Sanyo Handi Butler portable vacuums, retail $29.95, here $21.95; and much more. A.E., Diners Club, M.C., V., checks accepted; mail and phone orders accepted; exchanges possible. *Zabar's, 2245 Broadway, at 80th St. (787-2000; out-of-state call toll-free 800-221-3347); Mon.–Fri. 9 a.m.–7:30 p.m., Sat. 8 a.m.–midnight, and Sun. 9 a.m.–6 p.m.; mezzanine open daily 9 a.m.–6 p.m.; through 12/31.*

BOOKS

STRAND HAS OPENED A SECOND BOOKstore, at South Street Seaport, and both locations are offering special discounts. *Jane Brody's Nutrition Book,* list $17.95, here $7.95; *The Complete Poems of Marianne Moore,* list $16.95, here $6.95; *Infamy: Pearl Harbor and Its Aftermath,* list $17.95, here $4.95; Richard Roud's *Cinema: A Critical Dictionary* (in two volumes), list $75, here $12.95; Peter Tompkins's *The Magic of Obelisks,* list $29.95, here $5.95; *American Furniture, 1620–Present,* by Fairbanks and Bates, list $50, here $12.95; Agnes de Mille's *America Dances,* list $24.95, here $2.95; *Food,* by Waverley Root, list $24.95, here $9.95; *American Decorative Arts,* by Robert Bishop and Patricia Coblentz, list $65, here $39.95; and much more. Children's Fairy Tale House books (shaped like houses with doors and windows to peek into) include *Goldilocks and the Three Bears, Hansel and Gretel, Little Red Riding Hood,* and *The Three Little Pigs,* list $6.50 each, here $2.95. A.E., M.C., V., checks accepted; exchanges possible. *Strand Book Store, Inc., 828 Broadway, at 12th St. (473-1452), Mon.–Sat. 9:30 a.m.–6:25 p.m. and Sun. 11 a.m.–5 p.m.; 159 John St. (809-0875), daily 10 a.m.–10 p.m.; while stock lasts.*

SHOWROOM SALE

THIS TINY SHOWROOM HAS HOLIDAY gifts for children and women. Cotton clothing from Jorjani for children (sizes newborn to 24 months, and some 2–4 years) include: quilted Christmas-pattern vests, with teddy-bear ornament in pocket, retail $20, here $10; hand-knit-

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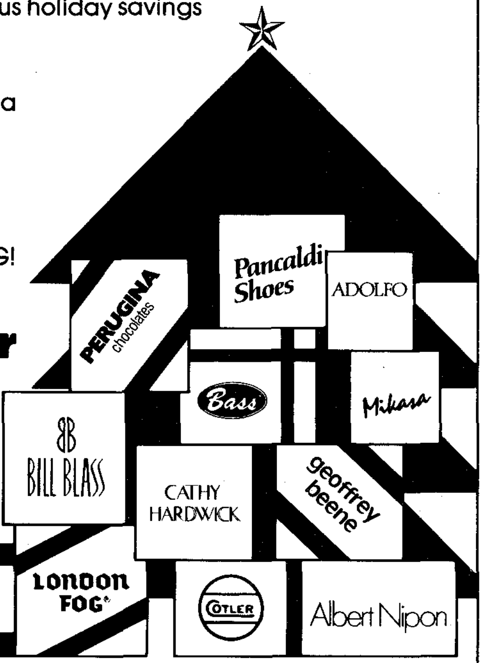

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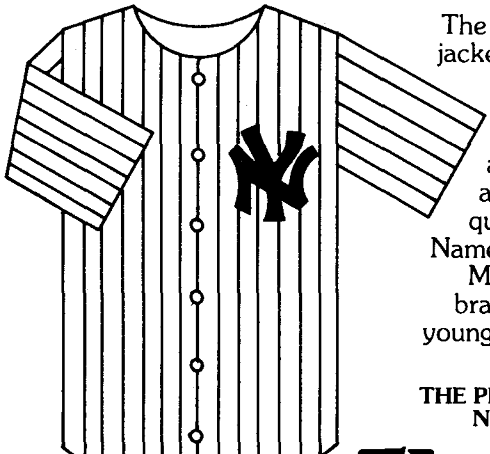

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ted or quilted booties, retail $12, here $6; reversible vests, jackets, and pants, retail $14–$20, here $7–$10; velveteen jackets and pants, retail $20–$70, here $10–$30; two-piece cotton-knit play outfits (sizes newborn to 24 months) with matching bib, retail $24, here $12. Also, A La Main one-of-a-kind handmade sweaters (sizes 2, 4, and 6) with balloon and heart motifs, retail $20–$40, here $9–$18. For women: hand-crocheted sweaters (sizes S and M, and some one-size-fits-all) of French angora and Irish tweed, retail $95–$350, here $35–$150; cotton summer sweaters, retail $50–$100, here $25–$50; angora berets with feathers, retail $50, here $25; cloche hats, retail $35 (plain) and $65 (with mink tails), here $17 and $18–$25, respectively; bright wool fingerless glove wrappers and turbans with crocheted mohair roses, retail $25–$32, here $12–$16; hand-crocheted wool glove wrappers, retail $25, here $10–$13. Assorted stocking stuffers, retail $10–$16, here $5–$10; and much more. Checks accepted; no credit cards; all sales final. *Jorjani/A La Main, 575 Eighth Ave., near 38th St., fourth floor (594-5178); Thurs. and Fri., 11 a.m.–6 p.m. and Sat. till 3 p.m.; 12/6–8 only.*

SILKS

VERY PRETTY SILK UNDERWEAR FOR WOMEN and some nice things for men are on sale at this designer's showroom. For women, sizes 4–12 (with or without lace): bras and bikinis, retail $22 each, here $9; teddies, retail $85, here $42; chemises, retail $85, here $42; long gowns, retail $250–$350, here $60–$80. Also scented silk sachets, retail $5, here $1; and much more. For men: boxer shorts (sizes 30–44), retail $25 (cotton) and $50 (silk), here $8 and $22, respectively; silk kimonos (one-size-fits-all), retail $40 (cotton) and $150 (silk), here $22 and $75, respectively. Checks accepted; no credit cards; all sales final. *Ria Designs, Inc., 167 Madison Ave., at 33rd St., fourth floor (685-0945); Mon.–Fri. 1–7 p.m.; through 12/21.*

REPTILES

THIS FIRM IMPORTS BAGS, PORTFOLIOS, wallets, and purse accessories in lizard-, python-, and snakeskin. The prices below are for the snakeskin samples (lizard and python are somewhat higher). A few examples: Hobo bags, here $95; 11-by-15-in. tote bags, here $75; 14¾-by-11-in. tote bags, here $85; small pouch shoulder bags, here $37.50; envelope clutches with double flap, here $100; portfolios, here $45; and much more. Cash-and-carry only; all sales final. *W. A. Thompson & Co., Inc., 438 West 37th St., fifth floor (564-7704); Mon.–Fri. 11 a.m.–6 p.m.; 12/3–7.* ■

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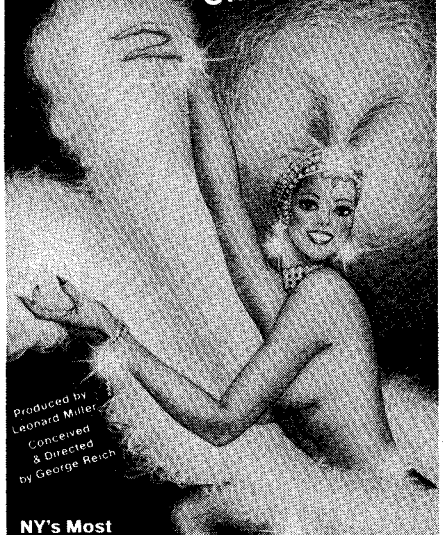

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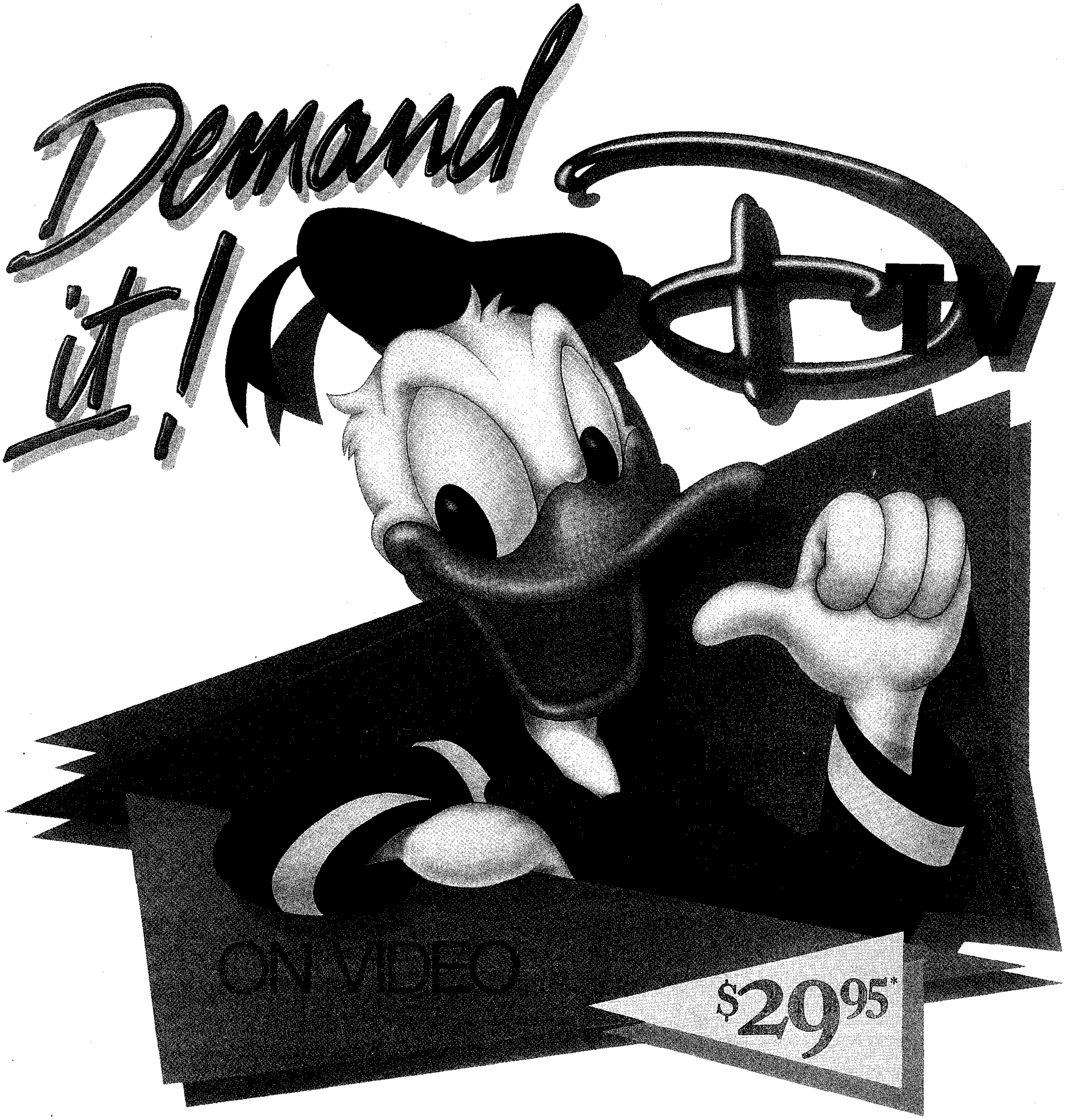

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CUE

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A Complete Entertainment Guide for the Week Beginning Dec. 5.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—*The Case Is Closed.* #2—Thru Dec. 6: *Edvard Munch.* Dec. 7–11: *Don Giovanni.*

3. **VANDAM**—Vandam St. nr. Ave. Americas. 675-0498. *The Times of Harvey Milk.*

4. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru Dec. 6: *Missing in Action; Night of the Comet.* Beg. Dec. 7 (tent.): *The Terminator.*

5. **BLEECKER STREET CINEMAS**—At La Guardia Pl. 674-2560. #1—Thru Dec. 6: *8½; L'Age d'Or.* #2—Temporarily closed.

6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—*Body Double.* #2—*Amadeus.*

7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru Dec. 6: *Repo Man.*

9. **ART**—8th St. E. of University Pl. 473-7014. *Supergirl.*

10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Dec. 3: *General della Rovere; Open City.* Dec. 4: *Double Wedding; I Love You Again.* Dec. 5: *The Harder They Fall; Dead Reckoning.* Dec. 7–9: *It's a Wonderful Life; Holiday Inn.*

11. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Dec. 6: *Just the Way You Are; Making the Grade.*

12. **ENTERMEDIA**—Second Ave. nr. 12th St. 475-4191. Thru Dec. 11: "Gay Film Festival." Dec. 3: *Forty Deuce; Pink Narcissus; Loads; je tu il elle.* Dec. 4: *Whoever Says the Truth Shall Die; Rogopag; Hotel of the Stars; Pink Narcissus; Loads.* Dec. 5: *The Black Lizard; Der Sprinter; Whoever Says the Truth Shall Die; Rogopag.* Dec. 6: *Giarres; A Man Like Eva; La Muerte de Mikel.* Dec. 7: *Behind Glass; Giarres; Sincerely Yours.* Dec. 8: *Behind Glass; Siege; Pink Narcissus; Loads; je tu il elle; La Triche.* Dec. 9: *La Triche; A Man Like Eva; Whoever Says the Truth Shall Die; Rogopag; Forty Deuce.*

13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Dec. 4: *Annie Hall; Manhattan.* Dec. 5–6: *Tender Mercies; The Great Santini.* Dec. 7–11: *The Road Warrior; Mad Max.*

14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*Country.* #2—*The Little Drummer Girl.*

16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*Swann in Love.* #2—Thru Dec. 6: *Metropolis.* Opening Dec. 7: *The Ploughman's Lunch.* #3—*Ski Country.* #4—*The Terminator.*

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. Thru Dec. 6: *Places in the Heart.* Opening Dec. 7: *City Heat.*

21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *A Soldier's Story.*

22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *Oh, God! You Devil.*

23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. Thru Dec. 6: *No Small Affair.*

24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—Thru Dec. 4: *A Nightmare on Elm Street.* Opening Dec. 5: *Beverly Hills Cop.* #2—Thru Dec. 6: *The Terminator.* Opening Dec. 7: *2010.* #3—*Supergirl.*

43rd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*Ski Country.* #2—*A Nightmare on Elm Street.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. Opening Dec. 7: *2010.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *Don't Open Till Christmas.* #2—Thru Dec. 6: *Terror in the Aisles.* Opening Dec. 7: *City Heat.* #3—*All of Me.* #4—Thru Dec. 6: *The Little Drummer Girl.* Beg. Dec. 7: *Oh, God! You Devil.* #5—*Teachers.* #6—Thru Dec. 6: *Beat Street; Breakin'.* Beg. Dec. 7: *Terror in the Aisles.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—Dec. 3: *Night of the Comet.* Opening Dec. 7: *2010.* #2—Thru Dec. 4: *The Terminator.* Opening Dec. 5: *Beverly Hills Cop.*

35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *Firstborn.*

36. **MOVIELAND**—B'way nr. 47th St. 757-8320. *Purple Rain.*

37. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Hot Moves.* #2—*Jungle Warrior.*

38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Ghostbusters.* **EMBASSY 3**—*Thief of Hearts.* **EMBASSY 4**—*The Brother From Another Planet.*

39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Dec. 3: *Under the Volcano; Wise Blood.* Dec. 4–5: *Taxi zum Klo; Abuse.* Dec. 6–8: *Love and Death; Everything You Always Wanted to Know About Sex* (*But Were Afraid to Ask); Sleeper.* Dec. 9–10: *Metropolis; Wings.* #2—Dec. 3–4: *Erendira; Edith and Marcel.* Dec. 5–6: *The Great Santini; The Stone Boy.* Dec. 7–8: *Diamonds Are Forever; Live and Let Die.* Dec. 9: *The Hidden Fortress.*

41. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Supergirl.* #2—*Missing in Action.*

42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Places in the Heart.*

44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *A Soldier's Story.*

45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. *The Razor's Edge.*

46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. Tent.: *Night of the Comet.*

47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru Dec. 6: *Beau Pere; Get Out Your Handkerchiefs.*

48. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Amadeus.*

50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. "French Film Festival." Thru Dec. 4: "A Tribute to Jean-Louis Trintignant." Thru Dec. 3: *Next Summer.* Dec. 4: *Confidentially Yours.* Dec. 5–11: "A Tribute to Michel Piccoli."

51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. *Stop Making Sense.*

54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Missing in Action.*

55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Paris, Texas.*

56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Sunday in the Country.*

57. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *All of Me.*

58. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—Thru Dec. 6: *Body Double.* Opening Dec. 7: *City Heat.* #2—Thru Dec. 6: *Ski Country.* Opening Dec. 7: *City Heat.*

60. **BARONET**—Third Ave. nr. 59th St. 355-1663. *A Soldier's Story.* **CORONET**—*Choose Me.*

61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *No Small Affair.*

62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *The Killing Fields.* **CINEMA II**—753-0774. *The Little Drummer Girl.*

61st Street and Above
East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Places in the Heart.* #2—832-2720. Tent.: *Oh, God! You Devil.*

71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *Country.*

72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—Thru Dec. 4, Dec. 6: *Just the Way You Are.* Opening Dec. 7: *2010.* #2—*Supergirl.*

73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Falling in Love.*

78. **UA EAST**—First Ave. at 85th St. 249-5100. Tent.: *Oh, God! You Devil.*

80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—Thru Dec. 4: *A Nightmare on Elm Street.* Opening Dec. 5: *Beverly Hills Cop.* #2—*The Terminator.*

82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. *Body Double.*

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—*Supergirl.* #2—Thru Dec. 6: *Ski Country.* Opening Dec. 7: *City Heat.*

84. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Dec. 6: *The Karate Kid; Terror in the Aisles.*

61st Street and Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. *Falling in Love.*

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*A Love in Germany.* #2—*A Nos Amours.* #3—*Amadeus.*

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Bizet's Carmen.* #2—*Stranger Than Paradise.*

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Dec. 3: *Billy Rose's Diamond Horseshoe; On the Avenue.* Dec. 4–5: *The Last Tycoon; The King of Comedy.* Dec. 6–8: *Sweet Smell of Success; The Legend of Lylah Clare.* Dec. 9–10: *Bob & Carol & Ted & Alice; Breakfast at Tiffany's.*

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—*Swann in Love.* #2—*The Brother From Another Planet.*

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—*Places in the Heart.* #2—Thru Dec. 4: *The Terminator.* Opening Dec. 5: *Beverly Hills Cop.* #3—Thru Dec. 6: *The Little Drummer Girl.* Opening Dec. 7: *City Heat.* #4—*Supergirl.*

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—*Body Double.* #2—Thru Dec. 6: *Entre Nous; Diva.*

95. THALIA—95th St. W. of B'way. 222-3370. Dec. 3: *Le Million; Sous les Toits de Paris.* Dec. 4: *Jazz! Jazz! Jazz!; Jivin' in Be-Bop; Jazz All-Stars.* Dec. 5: *China Is Near; Ramparts of Clay.* Dec. 6: *On Approval; Design for Living.* Dec. 7: *Heartland; Tender Mercies.* Dec. 8: *Wizards; Fantastic Planet.* Dec. 9: *Chloe in the Afternoon; La Truite.*

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Dec. 3: *The Seventh Seal; Wild Strawberries.* Dec. 4: *Sixteen Candles; Baby, It's You.* Dec. 5: *Phantom India,* Parts 1–4. Dec. 6: *Violette; Diabolique.* Dec. 7: *This Is Spinal Tap; A Hard Day's Night.* Dec. 8: *Apocalypse Now; Who'll Stop the Rain.* Dec. 9: *Black Orpheus; Beauty and the Beast.*

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—*Supergirl.* #2—*A Nightmare on Elm Street.* #3—*The Terminator.* #4—*Ski Country.*

98. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*A Nightmare on Elm Street; Jungle Warrior.* #2—Thru Dec. 6: *The Terminator; Ninja III: The Domination.* Beg. Dec. 7: *City Heat.*

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Dec. 6: *A Nightmare on Elm Street.* Beg. Dec. 7: *Don't Open Till Christmas.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens and children $1.50 (each film): Daily 10:30 a.m.–3:30 p.m. (Wed., –4:30 p.m., Sat.–Sun., –4:40 p.m.): *To Fly,* and *Living Planet;* Adm. $4.50; senior citizens and children $3 (double feature): Fri., 4:30 p.m., Fri.–Sat., 6 & 7:30 p.m.: *To Fly,* and *Living Planet.*

BILLIE HOLIDAY THEATRE—1368 Fulton St., Brooklyn. 718-636-0918. Adm. $4; senior citizens $2.50. "Black Film and the Directive Image." Dec. 9, 8 p.m.: *Mississippi Triangle* (1984) by Christine Choy, Worth Long and Allan Siegel.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Dec. 7, 8 p.m.: *Cinema Besides Itself: Spitting Image* and *China Dolls* by Ken Jacobs. Dec. 8, 8 p.m.: *American Postcard* (1975) by Gabor Body. Dec. 9, 8 p.m.: Films and video from the "Fourth Annual Thomas A. Edison/Black Maria Film and Video Festival."

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Dec. 5 at 12:30, 3:15, 6 & 8:45 p.m.: *Le Retour de Martin Guerre* (1981) by Daniel Vigne, with Gérard Depardieu and Nathalie Baye.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $3. "The Endangered Documentary and Other

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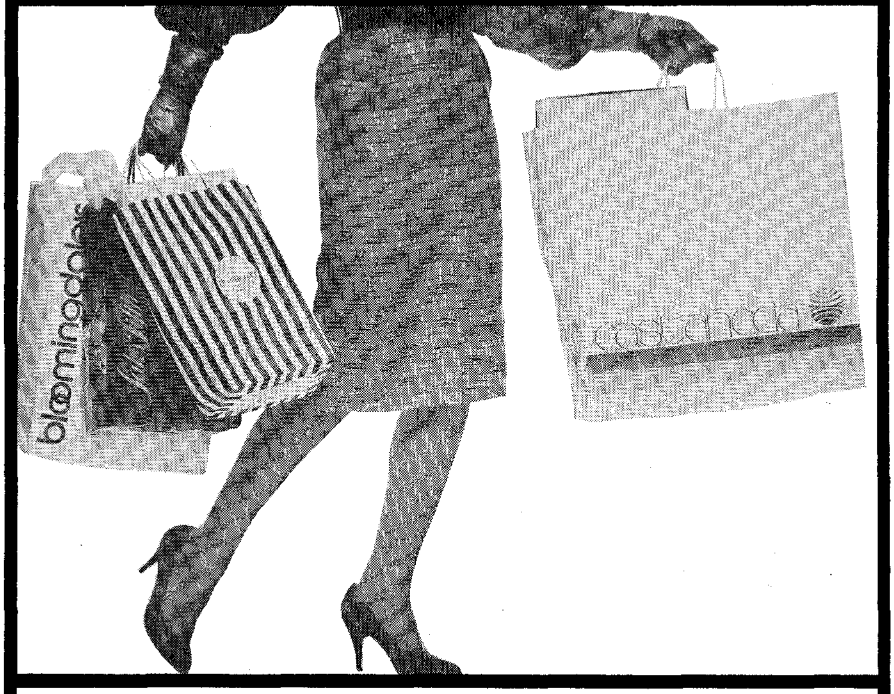

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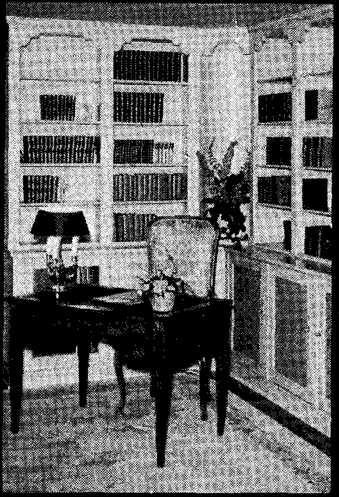

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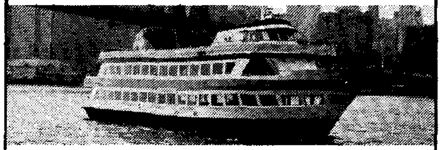

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Species." Dec. 7, 7 p.m.: *A Fighting Chance* by Wendy Blair, *Maimed Artist* by Nick Gorski, and *Saxophone Diplomacy* by Ideas in Motion.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members, senior citizens, and students $3.50. Dec. 8, 8 p.m.: *Ulysses* (1967) by Joseph Strick.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. $1. Video: Thu.–Sun., 12 noon–6 p.m., thru Dec. 9: *Talking to Myself* by Taka Iimura, and "Politics": works by various artists.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, senior citizens, and students $3. "Mikio Naruse: A Master of the Japanese Cinema." Dec. 7, 7:30 p.m.: *Summer Clouds/Herringbone Clouds* (1958). Dec. 8, 2 p.m.: *Floating Clouds* (1955). Dec. 9, *Scattered Clouds/Two in the Shadow* (1967).

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Free with museum adm.: Sun. at 11:30 a.m. & 12:30 p.m., Mon. at 1 & 2:30 p.m., Fri. at 12:30 & 1:30 p.m.: "Jewish Americana on Television." Thru Dec. 7: *Interview With Larry Rivers* (1977). Dec. 9–14: Two episodes of *The Goldbergs* (1955). Adm. $6; students and senior citizens $4: Dec. 4, 7 p.m.: Dance films of works choreographed by Pearl Lang and performed by her company; Lang present.

THE KITCHEN—59 Wooster St. 925-3615. Adm. $6; members $4: Dec. 6, 8:30 p.m.: *Dumping Core* by Gretchen Bender. Adm. $5; members $3.50: "Italian and American Directions in Women's Films." Dec. 7, 6:30 p.m.: *Running Again* (1981) by Cinza Torrini; 8 p.m.: *Committed* (1983) by Sheila McLaughlin and Lynne Tillman; 10 p.m.: *Hotel New York* (1983) by Jackie Raynal. Dec. 8, 6:30 p.m.: *The Trial of Caterina Ross* (1982) by Gabriella Rosaleva; 8:30 p.m.: *Mirrors Street* (1983) by Giovanna Gagliardo; 10 p.m.: a 1983 film by Bette Gordon. Free, in the Video Viewing Room, Dec. 6–8, 1–6 p.m.: video works by Italian women.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Dec. 6, 8 p.m.: *Social Studies I & II* and *Arcade,* video works by Lyn Blumenthal. Dec. 8, 8 p.m.: *The Whole Shebang* (1981) by Ken Jacobs. Dec. 9, 8 p.m.: *Making Light of History: The Philippines Adventures* (1983) by Ken Jacobs.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Jan. 31, 1985: "A Tribute to Thames Television." Thru Jan. 31, 1985: "Charlie Brown—A Boy for All Seasons: 20 Years on Television."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Jan. 2, 1985 (in the **Video Gallery**): "A Tribute to WNET/Thirteen Television Laboratory." Dec. 10, 6:30 p.m. (in **Theater 2**): "Video Viewpoints": Laurie Anderson: "TV: Trespassing or an Unsolicited Gift?" Films: **Theater 1**: "British Film": Dec. 3, 2:30 p.m.: *King Solomon's Mines* (1937) by Robert Stevenson; 6 p.m.: *Cheer Boys Cheer* (1939) by Walter Forde. Dec. 4, 2:30 p.m.: *A Yank at Oxford* (1938) by Jack Conway, with Lionel Barrymore and Vivien Leigh; 6 p.m.: *The Ware Case* (1938) by Robert Stevenson. Dec. 6, 2:30 p.m.: (See Dec. 4, 6 p.m.); 6 p.m.: *The Gaunt Stranger (The Phantom Strikes)* (1938) by Walter Forde. Dec. 7, 2:30 p.m.: (See Dec. 6, 6 p.m.); 6 p.m.: *Young Man's Fancy* (1939) by Robert Stevenson. Dec. 8, 2 p.m.: *The Proud Valley* (1940) by Pen Tennyson, with Paul Robeson; 5 p.m.: *There Ain't No Justice* (1939) by Pen Tennyson. Dec. 9, 2 p.m.: *Four Just Men (The Secret Four)* (1939) by Walter Forde; 5 p.m.: *Sailors Three (Three Cockneyed Sailors)* (1940) by Forde. **Theater 2**: Thru Dec. 6: "Appalshop—Whitesburg, Kentucky." Dec. 3, 3 p.m.: *In Ya Blood* (1971) by Herb E. Smith, *The Struggle of Coon Branch Mountain* (1972) by Mimi Pickering, and *The Big Lever* (1982) by Frances Morton; 6:30 p.m.: "Cineprobe": Films by Hunter Yoder; filmmaker present. Dec. 4, 3 & 6:30 p.m.: "What's Happening?": *Stranger and Kin* (1984) by Herb E. Smith, and *Sunny Side of Life* (1984) by Scott Faulkner. Dec. 6, 3 p.m.: *The Buffalo Creek Flood: An Act of Man* (1975) by Mimi Pickering, and *Coalmining Women* (1982) by Elizabeth Barret; 6:30 p.m.: "FOCUS": award-winning student films. Dec. 7–Jan. 6, 1985: "Recent Films From West Germany." Dec. 7, 3 p.m.: (See Dec. 6, 6:30 p.m.); 6:30 p.m.: *The Trouble With Love* (1984) by Helke Sander. Dec. 8, 2:30 p.m.: *The Laughing Star* (1983) by Werner Schroeter; 5:30 p.m.: *Ten Days in Calcutta: A Portrait of Mrinal Sen* (1984) by Reinhard Hauff. Dec. 9, 2:30 p.m.: *The Swing* (1983) by Percy Adlon; 5:30 p.m.: *Kanakerbraut* (1983) by Uwe Schrader.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens and children $2. Dec. 3, 8 p.m.: *That Obscure Object of Desire* (1977) by Luis Buñuel. Dec. 4, 8 p.m.: *El Norte* (1983) by Gregory Nava. Dec. 5, 8 p.m.: *Fahrenheit 451* (1966) by François Truffaut. Dec. 6 at 8 p.m., Dec. 7–8 at 7:30 & 9:45 p.m., Dec. 9 at 5 & 7:15 p.m.: *Full Moon in Paris* (1983) by Eric Rohmer.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Dec. 8, 1:30 p.m.: *Oliver!* (1968) by Carol Reed.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Dec. 4, 12 noon: *Jude* (1982) by Drew Klausner, and *Open City* (1945) by Roberto Rossellini; 2:30 p.m.: *Shepherd of the Night Flock* (1978) by James Brown and George Stoney, and *A Berger to Go* (1977) by Robert Mickelson. Dec. 6, 12 noon: *Farming and the Land* (1978), *Living the Good Life* (1977), and *The Power to Change* (1979); 6 p.m.: Films by Ernie Gehr; filmmaker present.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3. Dec. 6, 7 p.m.: *The Killing* (1956) by Stanley Kubrick.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10 p.m., Fri.–Sun. at 4 p.m. Thru Dec. 6: *The Ploughman's Lunch* by Richard Eyre. Opening Dec. 7: *Oedipus Rex* (1967) by Pier Paolo Pasolini. Free: Fri.–Sun., 2 p.m.: *Breaking the Silence: The Generation After the Holocaust* (1983) by Edward A. Mason.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. Dec. 8, 2 p.m.: *Los Olvidados* (1950) by Luis Buñuel.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. "Novels Into Film": adm. $8. Dec. 9, 7:30 p.m.: *Daniel* (1983) by Sidney Lumet; discussion with E. L. Doctorow.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—*Supergirl.* #2—Thru Dec. 4: *A Nightmare on Elm Street.* Beg. Dec. 5: *Beverly Hills Cop.* #3—*Missing in Action.*

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. *Missing in Action.*

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—*A Nightmare on Elm Street.* #2—*A Soldier's Story.*

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Dec. 4: *Supergirl.* Beg. Dec. 5: *Beverly Hills Cop.* #2—*A Soldier's Story.*

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—Thru Dec. 4: *A Soldier's Story.* Beg. Dec. 5: *Beverly Hills Cop.* #2—*The Terminator.*

106. **DOVER—Boston Rd. at E. 174th St.** 542-3511. Thru Dec. 6: *The Terminator; Night of the Comet.* Beg. Dec. 7: *Missing in Action.*

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—*The Terminator.* #2—*Supergirl.* #3—Thru Dec. 6: *Missing in Action.* Beg. Dec. 7: *City Heat.* #4—*Places in the Heart.*

110. **KENT—E. 167th St. nr. Grand Conc.** 367-1288. Thru Dec. 6: *Missing in Action; Night of the Comet.* Beg. Dec. 7 (tent.): *The Terminator.*

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—*Missing in Action.* #2—*Beat Street; Breakin'.*

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. *Ski Country.*

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*Supergirl.* #2—*Places in the Heart.* #3—*Purple Rain.* #4—*The Terminator.*

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—*Jungle Warrior.* #2—*A Soldier's Story.* #3—*Supergirl.* #4—*The Jackie Chan Connection; Death Mask of the Ninja.*

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—Thru Dec. 6: *Savage Streets; Body Rock.* Beg. Dec. 7: *City Heat.* #2—Thru Dec. 6: *Hot Moves.* Beg. Dec. 7: *City Heat.* #3—*Silent Night, Deadly Night.*

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*Ghostbusters.* #2—*Oh, God! You Devil.* #3—*A Soldier's Story.* #4—*Supergirl.* #5—Thru Dec. 6: *Beat Street; Breakin'.* #6—Thru Dec. 4: *Hot Moves.* Beg. Dec. 5: *Beverly Hills Cop.* #7—*Missing in Action.* #8—*The Terminator.* #9—*A Nightmare on Elm Street.* #10—*The Karate Kid.*

Brooklyn

(Area Code 718)

201. BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Missing in Action.* #2—Thru Dec. 6: *Hot Moves; Night of the Comet.* Beg. Dec. 7: *2010.* #3—*A Nightmare on Elm Street.* #4—Thru Dec. 4: *Oh, God! You Devil.* Beg. Dec. 5: *Beverly Hills Cop.* #5—Thru Dec. 6: *Beat Street; Breakin'.* Beg. Dec. 7: *City Heat.*

202. BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*The Terminator.* #2—*Supergirl.*

203. BENSONHURST-BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Dec. 6: *Missing in Action.* Beg. Dec. 7: *Don't Open Till Christmas.* #2—*The Terminator.*

205. BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Ski Country.* #2—*A Nightmare on Elm Street.* #3—Thru Dec. 4: *Beat Street; Breakin'.* Beg. Dec. 5: *Beverly Hills Cop.*

206. BENSONHURST-MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Supergirl.* #2—Thru Dec. 6: *Hot Moves.* Beg. Dec. 7: *City Heat.* #3—*A Soldier's Story.* #4—Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *City Heat.*

210. BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*The Terminator.* #2—Thru Dec. 4: *Ghostbusters.* Beg. Dec. 5: *Beverly Hills Cop.* #3—Thru Dec. 6: *Missing in Action.* Beg. Dec. 7: *City Heat.* #4—*Supergirl.* #5—Thru Dec. 6: *Night of the Comet; Hot Moves.* Beg. Dec. 7: *2010.* #6—Thru Dec. 6: *A Soldier's Story.* Beg. Dec. 7: *Don't Open Till Christmas.*

211. BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange. 596-7070. #1—*Amadeus.* #2—Thru Dec. 6: *All of Me.* Beg. Dec. 7: *City Heat.*

212. CANARSIE-TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Supergirl.* #2—*Places in the Heart.* #3—*Missing in Action.*

213. COBBLE HILL-TWIN—Court St. at Butler. 596-9113. #1—*Supergirl.* #2—*A Soldier's Story.*

223. FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—Thru Dec. 4: *A Nightmare on Elm Street.* Beg. Dec. 5: *Beverly Hills Cop.* #2—*The Terminator.*

225. FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Places in the Heart.* #2—*Just the Way You Are.* #3—*Oh, God! You Devil.* #4—*Supergirl.*

228. GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. *Supergirl; Battle Beyond the Stars.*

231. MIDWOOD-AVENUE U—At E. 16th St. 336-1234. #1—Thru Dec. 6: *Thief of Hearts.* Beg. Dec. 7: *Body Double.* #2—Thru Dec. 6: *The Little Drummer Girl.* Beg. Dec. 7: *Missing in Action.*

234. MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*A Soldier's Story.* #2—*Ski Country.* #3—*Night of the Comet; Hot Moves.* #4—*Missing in Action.* #5—*A Nightmare on Elm Street.*

235. MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. *Kuni Lemel in Tel Aviv.*

236. PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Supergirl.* #2—Thru Dec. 6: *A Soldier's Story.*

237. RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru Dec. 4: *A Nightmare on Elm Street.* Beg. Dec. 5: *Beverly Hills Cop.* #2—*Supergirl.* #3—Thru Dec. 6: *Missing in Action.* Beg. Dec. 7: *City Heat.*

Staten Island

(Area Code 718)

300. ELTINGVILLE-AMBOY— 356-3800. #1—*Supergirl.* #2—Thru Dec. 6: *The Brother From Another Planet.*

303. NEW DORP-HYLAN— 351-6601. #1—Thru Dec. 4: *Missing in Action.* Beg. Dec. 5: *Beverly Hills Cop.* #2—Thru Dec. 4: *Places in the Heart.* Beg. Dec. 5: *Beverly Hills Cop.*

304. NEW DORP-LANE— 351-2110. Thru Dec. 6: *A Soldier's Story.*

305. NEW DORP-RAE— 979-0444. #1—Thru Dec. 6: *Hot Moves.* Beg. Dec. 7: *City Heat.* #2—*Supergirl.*

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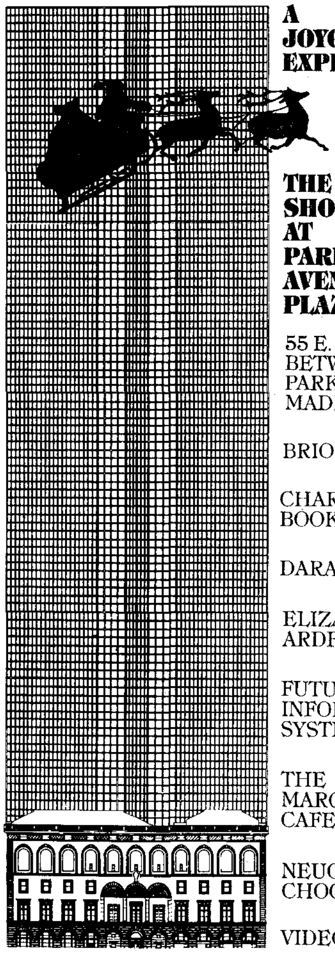

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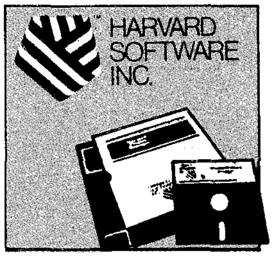

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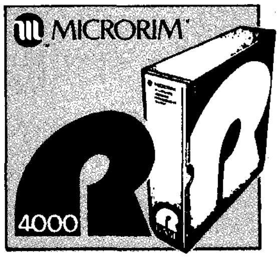

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306. NEW DORP-RKO FOX PLAZA— 987-6800. #1—*A Nightmare on Elm Street.* #2—*Ski Country.*

307. NEW SPRINGVILLE-ISLAND— 761-6666. #1—*Oh, God! You Devil.* #2—*The Terminator.*

308. NEW SPRINGVILLE-RKO RICHMOND— 761-3103. Thru Dec. 6: *Just the Way You Are.* Beg. Dec. 7: *2010.*

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—*The Terminator.* #2—Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *City Heat.* #3—Thru Dec. 6: *Missing in Action.* Beg. Dec. 7: *City Heat.* #4—*Supergirl.*

402. **BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—*Ski Country.* #2—*Oh, God! You Devil.*

403. **BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—*A Soldier's Story.* #2—*Supergirl.* #3—*Places in the Heart.* #4—*All of Me.*

406. **CORONA-PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Beg. Dec. 7: *Teachers; The Final Option.*

407. **DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—*Night of the Comet.* #2—*Amadeus.* #3—*Missing in Action.* #4—*A Nightmare on Elm Street.* #5—*The Terminator.* #6—*The Little Drummer Girl.* #7—*Hot Moves.*

408. **ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—*The Terminator.* #2—Thru Dec. 4: *A Nightmare on Elm Street.* Beg. Dec. 5: *Beverly Hills Cop.*

410. **FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—*A Nightmare on Elm Street.* #2—*The Terminator.* #3—*Night of the Comet.* #4—*Thief of Hearts.*

411. **FLUSHING-RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—*Supergirl.* #2—*Jungle Warrior.* #3—*A Nightmare on Elm Street.*

412. **FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—*Oh, God! You Devil.* #2—*Ski Country.* #3—*A Soldier's Story.*

413. **FLUSHING-UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—*Missing in Action.* #2—*The Terminator.* #3—Tent.: *Hot Moves.* #4—Tent.: *The Little Drummer Girl.*

414. **FLUSHING-UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—*A Soldier's Story.* #2—*Country.*

416. **FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru Dec. 6: *The Little Drummer Girl.* #2—Thru Dec. 6: *Body Double.*

417. **FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—Thru Dec. 6: *Hot Moves.* Beg. Dec. 7: *A Soldier's Story.* #2—*Ski Country.*

419. **FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. *Just the Way You Are.*

420. **FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—*Supergirl.* #2—*Missing in Action.* #3—Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *City Heat.* #4—Thru Dec. 6: *A Soldier's Story.* Beg. Dec. 7: *City Heat.*

422. **FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St.** 357-9100. #1—*No Small Affair.* #2—*Missing in Action.* #3—*A Soldier's Story.* #4—*The Terminator.* #5—*Silent Night, Deadly Night.*

423. **FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—*Supergirl.* #2—*Places in the Heart.*

424. **GLEN OAKS-RKO—Union Tpke. at 255th St.** 347-7777. *Supergirl.*

426. **JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—Thru Dec. 4: *A Soldier's Story.* Beg. Dec. 5: *Beverly Hills Cop.* #2—*The Terminator.* #3—Program unavailable.

427. **JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave.** 478-6777. #1—Thru Dec. 6: *A Nightmare on Elm Street.* #2—*Oh, God! You Devil.*

428. **JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Dec. 6: *Beat Street; Breakin'.* #2—*Supergirl.* #3—Thru Dec. 6: *Missing in Action.* Beg. Dec. 7: *City Heat.*

433. **JAMAICA-ROCHDALE—Baisley Blvd. at N.Y. Blvd.** 276-5300. Thru Dec. 6: *The Terminator.*

436. KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Dec. 6: *All of Me; The Karate Kid.* Beg. Dec. 7: *The Little Drummer Girl.*

438. MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Dec. 6: *The Little Drummer Girl; Swing Shift.*

439. OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Supergirl.* #2—Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *City Heat.*

442. REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Dec. 6: *All of Me; Cloak and Dagger.* Beg. Dec. 7: *Teachers; Making the Grade.*

443. REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Ghostbusters.* #2—*Thief of Hearts.* #3—*Body Double.*

447. ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Supergirl.* #2—*Places in the Heart.*

448. SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Supergirl.* #2—*The Terminator.*

450. WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru Dec. 4: *Missing in Action.* Beg. Dec. 5: *Beverly Hills Cop.* #2—*Supergirl.*

451. WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Dec. 6: *The Karate Kid; Moscow on the Hudson.* Beg. Dec. 7: *Body Double; Blow Out.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN-GRAND AVENUE— 223-2323. #1—*A Soldier's Story.* #2—*The Terminator.*

501. BALDWIN-RKO— 223-9230. *Supergirl.*

502. BELLEROSE-RKO— 775-1351. Thru Dec. 4: *The Woman in Red.* Beg. Dec. 5: *Irreconcilable Differences.*

504. BELLMORE-MOVIES— 785-4486. Thru Dec. 6: *The Karate Kid.*

505. BELLMORE-PLAYHOUSE— 783-0088. Program unavailable.

511. EAST MEADOW-FLICK— 794-8008. #1—*Places in the Heart.* #2—*Body Double.* #3—*No Small Affair.* #4—*The Muppets Take Manhattan.*

512. EAST MEADOW-MEADOWBROOK— 731-2423. #1—*A Soldier's Story.* #2—*Oh, God! You Devil.* #3—Tent.: *Ski Country.* #4—Thru Dec. 6: *Hot Moves.* Beg. Dec. 7: *City Heat.*

517. FLORAL PARK-RKO FLORAL— 352-2280. *Oh, God! You Devil.*

518. FRANKLIN SQUARE-FRANLKIN— 775-3257. #1—Thru Dec. 6: *A Nightmare on Elm Street.* Beg. Dec. 7: *2010.* #2—*Places in the Heart.*

519. GARDEN CITY-RKO ROOSEVELT FIELD—741-4007. #1—*Oh, God! You Devil.* #2—*Ski Country.* #3—Thru Dec. 6: *A Nightmare on Elm Street.* Beg. Dec. 7: *City Heat.*

521. GARDEN CITY PARK-RKO PARK EAST—741-8484. *A Soldier's Story.*

523. GREAT NECK-SQUIRE— 466-2020. #1—*Missing in Action.* #2—Thru Dec. 6: *Supergirl.* Beg. Dec. 7: *City Heat.* #3—Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *City Heat.*

524. HEWLETT-RKO— 791-6768. Thru Dec. 4: *The Woman in Red.* Beg. Dec. 5: *Irreconcilable Differences.*

526. HICKSVILLE-HICKSVILLE— 931-0749. #1—*Missing in Action.* #2—*Night of the Comet.*

529. LAWRENCE-RKO— 371-0203. #1—Program unavailable. #2—*A Nightmare on Elm Street.* #3—*A Soldier's Story.*

530. LEVITTOWN-LEVITTOWN— 731-0516. #1—*The Karate Kid.* #2—Thru Dec. 6: *All of Me.* Beg. Dec. 7: *The Little Drummer Girl.*

531. LEVITTOWN-LOEWS NASSAU— 731-5400. #1—*Falling in Love.* #2—*Supergirl.* #3—Thru Dec. 4: *A Christmas Story.* Beg. Dec. 5: *Beverly Hills Cop.* #4—*Just the Way You Are.* Closed Dec. 5. #5—*A Nightmare on Elm Street.* #6—*The Terminator.*

532. LONG BEACH-LIDO— 432-0056. Thru Dec. 6: *Night of the Comet; Red Dawn.* Beg. Dec. 7: *Missing in Action.*

533. LYNBROOK-LYNBROOK— 593-1033. #1—*Supergirl.* #2—*Missing in Action.* #3—*Amadeus.* #4—*Hot Moves.*

534. LYNBROOK-STUDIO ONE— 599-1444. Thru Dec. 6: *Places in the Heart.*

535. MALVERNE-TWIN— 599-6966. #1—Thru Dec. 6: *The Karate Kid.* Beg. Dec. 7: *The Little Drummer Girl.* #2—Thru Dec. 6: *All of Me.* Beg. Dec. 7 (tent.): *Country.*

536. MANHASSET-MANHASSET— 627-7887. #1—*Places in the Heart.* #2—*Ski Country.* #3—*No Small Affair.*

537. MANHASSET-RKO CINEMA— 627-1300. *Swann in Love.*

540. MASSAPEQUA-PEQUA— 799-6464. Thru Dec. 4: *No Small Affair.* Beg. Dec. 5: *Beverly Hills Cop.*

541. MASSAPEQUA-THE MOVIES AT SUNRISE MALL— 795-2244. #1—*Oh, God! You Devil.* #2—*The Terminator.* #3—*A Soldier's Story.* #4—*All of Me.* #5—*Indiana Jones and the Temple of Doom.* #6—*Supergirl.* #7—*Ski Country.* #8—Thru Dec. 6: *Hot Moves.* Beg. Dec. 7: *City Heat.* #9—Thru Dec. 6: *Supergirl.* Beg. Dec. 7: *City Heat.*

543. MERRICK-TWIN— 546-1271. #1—Thru Dec. 6: *Places in the Heart.* Beg. Dec. 7: *2010.* #2—Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *City Heat.*

544. MERRICK-MALL— 523-4424. Program unavailable.

545. NEW HYDE PARK-HERRICKS— 747-0555. #1—*Amadeus.* #2—*The Terminator.*

547. OCEANSIDE-OCEANSIDE— 536-7565. #1—Thru Dec. 6: *The Karate Kid.* Beg. Dec. 7: *All of Me.* #2—*Places in the Heart.*

550. PLAINVIEW-OLD COUNTRY— 931-4242. #1—Thru Dec. 6: *A Soldier's Story.* Beg. Dec. 7: *Body Double.* #2—*The Terminator.*

551. PLAINVIEW-RKO MORTON VILLAGE—938-2323. *A Christmas Story.*

552. PLAINVIEW-RKO TWIN— 931-1333. #1—*Ski Country.* #2—Thru Dec. 6: *Just the Way You Are.* Beg. Dec. 7: *2010.*

554. PORT WASHINGTON-MOVIES— 944-6200. #1—*The Terminator.* #2—*Country.* #3—*Amadeus.*

557. ROCKVILLE CENTRE-RKO FANTASY—764-8000. Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *2010.*

558. ROCKVILLE CENTRE-RKO TWIN— 678-3121. #1—*Night of the Comet.* #2—Thru Dec. 6: *Jungle Warrior.* Beg. Dec. 7: *City Heat.*

559. ROSLYN-ROSLYN— 621-8488. #1—*A Soldier's Story.* #2—Thru Dec. 6: *Just the Way You Are.* Beg. Dec. 7: *2010.*

561. SYOSSET-SYOSSET— 921-5810. #1—Thru Dec. 6: *Places in the Heart.* Beg. Dec. 7: *City Heat.* #2—Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *City Heat.* #3—*Missing in Action.*

562. SYOSSET-UA CINEMA 150— 364-0700. *Supergirl.*

566. VALLEY STREAM-RKO GREEN ACRES—561-2100. #1—*Places in the Heart.* #2—*Ski Country.* #3—*Supergirl.*

567. VALLEY STREAM-SUNRISE— 825-5700. #1—Thru Dec. 6: *Beat Street; Breakin'.* #2—Thru Dec. 4: *Hot Moves.* Beg. Dec. 5: *Beverly Hills Cop.* #3—*Falling in Love.* #4—*A Soldier's Story.* #5—*A Nightmare on Elm Street.* #6—*The Karate Kid.* #7—*Ghostbusters.* #8—*The Terminator.* #9—*Missing in Action.* #10—*Oh, God! You Devil.*

571. WANTAGH-RKO— 781-6969. *Missing in Action.*

573. WESTBURY-DRIVE-IN— 334-3400. #1—Thru Dec. 6: *Supergirl.* Beg. Dec. 7: *City Heat.* #2—*Missing in Action.* #3—Thru Dec. 4: *The Terminator.* Beg. Dec. 5: *Beverly Hills Cop.*

574. WESTBURY-WESTBURY— 333-1911. #1—Thru Dec. 6: *The Karate Kid.* #2—Thru Dec. 6: *Repo Man.*

Suffolk County

602. BABYLON-RKO— 669-0700. #1—*A Nightmare on Elm Street.* #2—*A Soldier's Story.*

603. BABYLON-SOUTH BAY— 587-7676. #1—*Missing in Action.* #2—*Amadeus.* #3—Thru Dec. 4: *Places in the Heart.* Beg. Dec. 5: *Beverly Hills Cop.*

604. BAY SHORE-CINEMA— 665-1722. Thru Dec. 6: *Ghostbusters.*

606. BAY SHORE-LOEWS SOUTH SHORE MALL— 666-4000. #1—*Ski Country.* #2—*Oh, God! You Devil.*

612. CENTER MORICHES-CENTER— 878-2100. Thru Dec. 6: *All of Me.*

616. COMMACK-MULTIPLEX— 462-6953. #1—*Just the Way You Are.* #2—*Supergirl.* #3—*No Small Affair.* #4—*A Christmas Story.* #5—*Hot Moves.* #6—Thru Dec. 4: *Ghostbusters.* Beg. Dec. 5: *Beverly Hills Cop.* #7—*Night of the Comet.* #8—*A Nightmare on Elm Street.* #9—*The Terminator.* #10—*Oh, God! You Devil.* #11—*Missing in Action.*

617. COMMACK-RKO— 499-4545. #1—*A Soldier's Story.* #2—*Ski Country.*

621. CORAM-PINE— 698-6442. #1—*Supergirl.* #2—*A Nightmare on Elm Street.*

625. EAST HAMPTON-CINEMAS— 324-0448. #1—Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *City Heat.* #2—*Supergirl.* #3—*Missing in Action.* #4—*Places in the Heart.* #5—*The Terminator.*

627. EAST SETAUKET-RKO FOX— 473-2400. *Supergirl.*

628. ELWOOD-ELWOOD— 499-7800. #1—Thru Dec. 4: *Ghostbusters.* Beg. Dec. 5: *Beverly Hills Cop.* #2—*The Karate Kid.*

632. HUNTINGTON-RKO SHORE— 421-5200. #1—*A Soldier's Story.* #2—*Supergirl.* #3—*A Nightmare on Elm Street.* #4—Thru Dec. 6: *A Christmas Story.* Beg. Dec. 7: *2010.*

633. HUNTINGTON-RKO WHITMAN— 423-1300. Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *City Heat.*

634. HUNTINGTON-RKO YORK— 421-3911. *Ski Country.*

635. ISLIP-ISLIP— 581-5200. #1—*Missing in Action.* #2—*Supergirl.* #3—*Places in the Heart.*

637. LAKE GROVE-RKO SMITH HAVEN MALL—724-9550. *A Soldier's Story.*

638. LAKE RONKONKOMA-LAKESIDE— 981-7100. Program unavailable.

639. LINDENHURST-LINDENHURST— 888-5400. Tent.: *The Karate Kid.*

640. MATTITUCK-MATTITUCK— 298-4405. #1—Thru Dec. 6: *Places in the Heart.* Beg. Dec. 7: *2010.* #2—*Supergirl.* #3—*Missing in Action.*

643. NORTH BABYLON-NORTH BABYLON—667-2495. #1—Thru Dec. 6: *The Terminator.* Beg. Dec. 7: *All of Me.* #2—*Supergirl.*

648. PATCHOGUE-TRIPLEX— 475-0601. #1—Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *City Heat.* #2—*Supergirl.* #3—Thru Dec. 4: *Ski Country.* Beg. Dec. 5: *Beverly Hills Cop.*

649. PATCHOGUE-RKO PLAZA— 475-5225. #1—*A Soldier's Story.* #2—*A Nightmare on Elm Street.*

650. PATCHOGUE-SUNRISE ALL-WEATHER INDOOR— 363-7200. *The Terminator.* **OUTDOOR**—Tent.: *Hot Moves; Jungle Warrior.*

651. PATCHOGUE-SUNWAVE— 475-7766. #1—Tent.: *Ghostbusters.* #2—*Missing in Action.*

653. PORT JEFFERSON-MINI EAST— 928-6555. Thru Dec. 6: *Missing in Action.* Beg. Dec. 7: *Country.* **WEST**—Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *City Heat.*

654. PORT JEFFERSON STATION-RKO BROOKHAVEN— 473-1200. Thru Dec. 4: *The Woman in Red.* Beg. Dec. 5: *Irreconcilable Differences.*

655. RIVERHEAD-SUFFOLK— 727-3133. *A Soldier's Story.*

657. SAG HARBOR-SAG HARBOR— 725-0010. Thru Dec. 6: *Privates on Parade.* Beg. Dec. 7: *Life Is a Bed of Roses.*

658. SAYVILLE-SAYVILLE— 589-0232. #1—*Amadeus.* #2—*Places in the Heart.* #3—Thru Dec. 6: *A Soldier's Story.* Beg. Dec. 7: *2010.*

662. SMITHTOWN-SMITHTOWN— 265-1551. *Missing in Action.*

663. SOUTHAMPTON-SOUTHAMPTON— 283-1300. #1—Thru Dec. 6: *Country.* Beg. Dec. 7: *2010.* #2—Thru Dec. 6: *A Soldier's Story.* Beg. Dec. 7: *Oh, God! You Devil.* #3—Thru Dec. 4: *All of Me.* Beg. Dec. 5: *Beverly Hills Cop.*

664. STONY BROOK-LOEWS— 751-2300. #1—*The Terminator.* #2—Thru Dec. 4: *Ski Country.* Beg. Dec. 5: *Beverly Hills Cop.* #3—*A Nightmare on Elm Street.*

666. WEST ISLIP-TWIN— 669-2626. #1—Thru Dec. 6: *All of Me.* Beg. Dec. 7: *The Little Drummer Girl.* #2—Thru Dec. 6: *Country.* Beg. Dec. 7: *Body Double.*

667. WESTHAMPTON-HAMPTON ARTS— 288-2600. #1—*Amadeus.* #2—Thru Dec. 4: *Just the Way You Are.* Beg. Dec. 5: *Beverly Hills Cop.*

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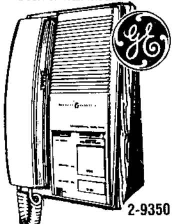

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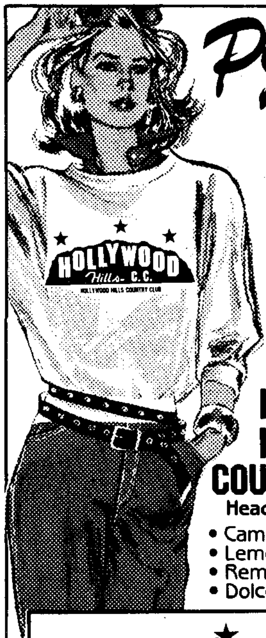
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New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE—** 234-7300. #1—Thru Dec. 6: *Supergirl.* #2—*Amadeus.*

701. **BEDFORD VILLAGE-CINEMA 22—** 234-9577. Thru Dec. 4: *Missing in Action.* Beg. Dec. 5: *Beverly Hills Cop.*

702. **BRONXVILLE-BRONXVILLE—** 961-4030. #1—*Supergirl.* #2—*Places in the Heart.* #3—*A Soldier's Story.*

705. **GREENBURGH-CINEMA 100—** 946-4680. #1—*Places in the Heart.* #2—*Supergirl.*

707. **HARRISON-SILVER SCREEN—** 835-2961. Thru. Dec. 4: *After the Rehearsal.* Dec. 5–6: *The Stone Boy; Reuben, Reuben.* Dec. 7–8, 10–11: *Careful He Might Hear You.*

708. **HARTSDALE-CINEMA—** 428-2200. #1—Thru Dec. 4: *Body Double.* Beg. Dec. 5: *Beverly Hills Cop.* #2—Thru Dec. 6: *A Soldier's Story.* #3—Thru Dec. 6: *Teachers.* #4—Thru Dec. 6: *Oh, God! You Devil.*

709. **LARCHMONT-PLAYHOUSE—** 834-3001. Tent.: *A Soldier's Story.*

710. **MAMARONECK-PLAYHOUSE—** 698-2200. #1—*Supergirl.* #2—*Oh, God! You Devil.* #3—Thru Dec. 6: *Ski Country.* Beg. Dec. 7: *City Heat.* #4—Thru Dec. 6: *Missing in Action.* Beg. Dec. 7: *City Heat.*

711. **MOUNT KISCO-MOUNT KISCO—** 666-6900. #1—Thru Dec. 6: *The Terminator.* Beg. Dec. 7: *City Heat.* #2—Thru Dec. 6: *A Soldier's Story.* Beg. Dec. 7: *Ski Country.*

712. **MOUNT VERNON-PARKWAY—** 664-3311. Thru Dec. 6: *All of Me.* Beg. Dec. 7: *The Little Drummer Girl.*

714. **NEW ROCHELLE-RKO PROCTORS—** 632-1100. #1—*A Soldier's Story.* #2—*Jungle Warrior.* #3—*Just the Way You Are; Hot Moves.* #4—Thru Dec. 6: *The Terminator.* Beg. Dec. 7: *City Heat.* #5—*Ski Country.* #6—*Supergirl.* #7—*A Nightmare on Elm Street.*

715. **NEW ROCHELLE-TOWN—** 632-4000. Thru Dec. 6: *Missing in Action.* Beg. Dec. 7: *2010.*

716. **OSSINING-ARCADIAN—** 941-5200. #1—*Supergirl.* #2—*Places in the Heart.* #3—Thru Dec. 6: *A Nightmare on Elm Street.* Beg. Dec. 7: *City Heat.*

717. **PEEKSKILL-BEACH—** 737-6262. #1—*Amadeus.* #2—*The Terminator.* #3—*Country.* #4—*A Soldier's Story.*

719. **PEEKSKILL-WESTCHESTER MALL—** 528-8822. #1—Thru Dec. 4: *Teachers.* Beg. Dec. 5: *Beverly Hills Cop.* #2—Thru Dec. 6: *Missing in Action.* Beg. Dec. 7: *City Heat.* #3—Thru Dec. 6: *Oh, God! You Devil.* #4—Thru Dec. 6: *A Nightmare on Elm Street.*

720. **PELHAM-PICTURE HOUSE—** 738-3160. Thru Dec. 6: *All of Me.*

721. **PLEASANTVILLE-ROME—** 769-0720. #1—Thru Dec. 6: *Just the Way You Are.* Beg. Dec. 7: *2010.* #2—Thru Dec. 4: *Country.* Beg. Dec. 5: *Beverly Hills Cop.*

722. **RYE-RYE RIDGE—** 939-8177. #1—Thru Dec. 6: *Places in the Heart.* Beg. Dec. 7: *2010.* #2—Thru Dec. 4: *Bizet's Carmen.* Beg. Dec. 5: *Beverly Hills Cop.*

723. **SCARSDALE-FINE ARTS—** 723-6699. *Swann in Love.*

724. **SCARSDALE-PLAZA—** 725-0078. Thru Dec. 6: *The Little Drummer Girl.* Beg. Dec. 7: *A Soldier's Story.*

727. **WHITE PLAINS-GALLERIA—** 997-8198. #1—Thru Dec. 6: *A Nightmare on Elm Street.* Beg. Dec. 7: *City Heat.* #2—Thru Dec. 6: *The Terminator.*

730. **YONKERS-CENTRAL PLAZA—** 793-3232. #1—Thru Dec. 6: *Purple Rain.* Beg. Dec. 7: *2010.* #2—Thru Dec. 6: *Just the Way You Are.*

731. **YONKERS-KENT—** 237-3440. #1—Thru Dec. 6: *The Little Drummer Girl.* #2—Thru Dec. 6: *No Small Affair.*

732. **YONKERS-MOVIELAND—** 793-0002. #1—*Missing in Action.* #2—*Amadeus.* #3—Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *City Heat.* #4—Thru Dec. 4: *A Nightmare on Elm Street.* Beg. Dec. 5: *Beverly Hills Cop.*

733. **YONKERS-PARK HILL—** 969-4477. #1—*Supergirl.* #2—*Ghostbusters.* #3—*Missing in Action.*

735. **YORKTOWN HEIGHTS-TRIANGLE—** 245-7555. #1—*Supergirl.* #2—*Places in the Heart.*

Rockland County

743. **NANUET-MALL—** 623-6336. Program unavailable.

745. **NANUET-THE MOVIES—** 623-0211. #1—*A Nightmare on Elm Street.* #2—*A Soldier's Story.* #3—Thru Dec. 6: *Places in the Heart.* #4—*The Terminator.* #5—*Supergirl.* #6—Thru Dec. 6: *Just the Way You Are.* Beg. Dec. 7: *2010.*

746. **NEW CITY-TOWN—** 634-5100. #1—Thru Dec. 4: *Just the Way You Are.* Beg. Dec. 5: *Beverly Hills Cop.* #2—Thru Dec. 6: *Places in the Heart.* Beg. Dec. 7: *2010.*

747. **NEW CITY-UA CINEMA 304—** 634-8200. #1—*Supergirl.* #2—Thru Dec. 6: *Ski Country.* Beg. Dec. 7: *City Heat.*

748. **NYACK-CINEMA EAST—** 358-6631. *All of Me.*

751. **PEARL RIVER-CENTRAL—** 735-2530. Beg. Dec. 5: *Beverly Hills Cop.*

752. **PEARL RIVER-PEARL RIVER—** 735-6500. *A Christmas Story.*

754. **SPRING VALLEY-CINEMA 45—** 352-1445. *Amadeus.*

755. **SPRING VALLEY-PIX—** 425-6902. #1—Thru Dec. 6: *A Soldier's Story.* Beg. Dec. 7: *The Little Drummer Girl.* #2—*Missing in Action.*

756. **STONY POINT-9 W CINEMA—** 942-0303. *Missing in Action.*

759. **WEST HAVERSTRAW-PLAZA—** 947-2220. *A Christmas Story.*

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD-FINE ARTS—** 775-0070. #1—*Teachers.* #2—*Indiana Jones and the Temple of Doom.*

774. **DANBURY-CINE—** 743-2200. #1—*Amadeus.* #2—*Oh, God! You Devil.* #3—Thru Dec. 6: *Just the Way You Are.* Beg. Dec. 7: *2010.*

775. **DANBURY-CINEMA—** 748-2923. #1—*Falling in Love.* #2—Thru Dec. 4: *Missing in Action.* Beg. Dec. 5: *Beverly Hills Cop.*

777. **DANBURY-PALACE—** 748-7496. #1—*Supergirl.* #2—Thru Dec. 6: *The Terminator.* Beg. Dec. 7: *City Heat.* #3—Thru Dec. 4: *Night of the Comet.* Beg. Dec. 5: *Missing in Action.*

778. **DARIEN-PLAYHOUSE—** 655-0100. *Falling in Love.*

779. **FAIRFIELD-COMMUNITY—** 255-6555. #1—*Oh, God! You Devil.* #2—*Supergirl.*

780. **FAIRFIELD-COUNTY—** 334-1411. *The Terminator.*

781. **GREENWICH-CINEMA—** 869-6030. #1—*Country.* #2—*Body Double.*

782. **GREENWICH-PLAZA—** 869-4030. #1—*Falling in Love.* #2—*Amadeus.* #3—*A Soldier's Story.*

783. **NEW CANAAN-PLAYHOUSE—** 966-0600. *Supergirl.*

784. **NORWALK-CINEMA—** 838-4504. #1—Thru Dec. 4: *The Terminator.* Beg. Dec. 5: *Beverly Hills Cop.* #2—*Missing in Action.*

785. **NORWALK-NORWALK—** 866-9202. *Supergirl.*

788. **SOUTH NORWALK-SONO—** 866-9202. Thru Dec. 4: "Chaplin: Lost and Found." Dec. 1–2: *Modern Times;* shorts. Dec. 3–4: *The Kid; Limelight.* Dec. 5–9: *Last Tango in Paris; A Woman in Flames.* Dec. 10–21: Closed.

789. **SPRINGDALE-STATE—** 325-0250. Thru Dec. 6: *Body Double.* Beg. Dec. 7: *A Soldier's Story.*

790. **STAMFORD-AVON—** 324-9205. #1—Thru Dec. 6: *Night of the Comet.* Beg. Dec. 7: *City Heat.* #2—*A Nightmare on Elm Street.*

791. **STAMFORD-CINEMA—** 324-3100. #1—*Supergirl.* #2—*Oh, God! You Devil.* #3—Thru Dec. 4: *Just the Way You Are.* Beg. Dec. 5: *Beverly Hills Cop.*

792. **STAMFORD-PARK PLACE—** 323-1600. #1—Thru Dec. 6: *Swann in Love.* #2—Thru Dec. 6: *Irreconcilable Differences.*

793. **STAMFORD-RIDGEWAY—** 323-5000. #1—*Missing in Action.* #2—Thru Dec. 6: *The Terminator.* Beg. Dec. 7: *2010.*

794. TRUMBULL-TRANS-LUX— 374-0462. #1—*Supergirl.* #2—Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *City Heat.* #3—Thru Dec. 6: *Just the Way You Are.* Beg. Dec. 7: *2010.*

795. WESTPORT-FINE ARTS— 227-3324. #1—Thru Dec. 6: *A Soldier's Story.* Beg. Dec. 7: *2010.* #2—*Places in the Heart.* #3—227-9619. *Amadeus.* #4—226-6666. Thru Dec. 6: *Country.* Beg. Dec. 7: *City Heat.*

796. WESTPORT-POST— 227-0500. *Falling in Love.*

798. WILTON-CINEMA— 762-5678. *Oh, God! You Devil.*

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON-LINCOLN— 997-6873. #1—Thru Dec. 4: *A Christmas Story.* Beg. Dec. 5: *Beverly Hills Cop.* #2—*Supergirl.* #3—Thru Dec. 6: *Missing in Action.* Beg. Dec. 7: *City Heat.*

801. HARRISON-WARNER— 482-8550. #1—Thru Dec. 6: *A Nightmare on Elm Street.* #2—Thru Dec. 6: *Jungle Warrior.*

803. JERSEY CITY-HUDSON PLAZA— 433-1100. #1—Thru Dec. 6: *Oh, God! You Devil.* #2—Thru Dec. 6: *A Soldier's Story.*

804. JERSEY CITY-LOEWS— 653-4600. #1—Thru Dec. 4: *Ghostbusters.* Beg. Dec. 5: *Beverly Hills Cop.* #2—*Beat Street; Breakin'.* #3—*A Nightmare on Elm Street.*

805. JERSEY CITY-STATE— 653-5200. #1—*Missing in Action.* #2—*Supergirl.* #3—Thru Dec. 6: *Hot Moves.* Beg. Dec. 7: *City Heat.* #4—Tent.: *Savage Streets; The Evil That Men Do.*

806. SECAUCUS-LOEWS HARMON COVE— 866-1000. #1—*Missing in Action.* #2—*Oh, God! You Devil.* #3—*Ski Country.* #4—*Silent Night, Deadly Night.*

807. SECAUCUS-LOEWS MEADOW— 866-6161. #1—*Just the Way You Are.* #2—*The Terminator.* #3—*A Soldier's Story.* #4—*Supergirl.* #5—*A Nightmare on Elm Street.* #6—Thru Dec. 4: *Beat Street; Breakin'.* Beg. Dec. 5: *Beverly Hills Cop.*

809. WEST NEW YORK-MAYFAIR— 865-2010. Thru Dec. 6: *Thief of Hearts; Top Secret!* Beg. Dec. 7: *Missing in Action.*

Essex County

810. BLOOMFIELD-CENTER— 748-7900. *A Soldier's Story.*

811. BLOOMFIELD-RKO ROYAL— 748-3555. #1—Thru Dec. 6: *Oh, God! You Devil; Jungle Warrior.* Beg. Dec. 7: *City Heat.* #2—*A Nightmare on Elm Street.*

817. LIVINGSTON-COLONY— 992-0800. Tent.: *Supergirl.*

818. MAPLEWOOD-MAPLEWOOD— 763-3100. *A Soldier's Story.*

819. MILLBURN-RKO— 376-0800. #1—Thru Dec. 6: *A Christmas Story.* Beg. Dec. 7: *2010.* #2—*A Nightmare on Elm Street.*

821. MONTCLAIR-CLARIDGE— 746-5564. #1—*Missing in Action.* #2—Thru Dec. 6: *The Little Drummer Girl.* Beg. Dec. 7: *2010.* #3—*Swann in Love.*

822. MONTCLAIR-WELLMONT— 783-9500. #1—*Silent Night, Deadly Night.* #2—*The Terminator.* #3—*Purple Rain.*

825. NUTLEY-FRANKLIN— 667-1777. #1—*Supergirl.* #2—Thru Dec. 6: *Night of the Comet.* Beg. Dec. 7: *2010.* #3—*Missing in Action.*

827. UPPER MONTCLAIR-BELLEVUE— 744-1455. #1—*Places in the Heart.* #2—*Supergirl.* #3—Tent.: *Amadeus.*

828. VERONA-VERONA— 239-0880. Tent.: *A Soldier's Story.*

830. WEST ORANGE-ESSEX GREEN— 731-7755. #1—Thru Dec. 6: *Oh, God! You Devil.* #2—Thru Dec. 4: *Firstborn.* Beg. Dec. 5: *Beverly Hills Cop.* #3—Thru Dec. 6: *Teachers.* Beg. Dec. 7: *City Heat.*

Union County

840. BERKELEY HEIGHTS-BERKELEY— 464-8888. Thru Dec. 6: *The Karate Kid.*

841. CRANFORD-RKO— 276-9120. #1—*Just the Way You Are.* #2—Thru Dec. 6: *A Christmas Story.* Beg. Dec. 7: *2010.*

842. ELIZABETH-ELMORA— 352-3483. *Ghostbusters.*

846. LINDEN-TWIN— 925-9787. #1—Thru Dec. 6: *Supergirl.* Beg. Dec. 7: *2010.* #2—Tent.: *Places in the Heart.*

848. ROSELLE PARK-PARK— 245-0358. Thru Dec. 6: *Revenge of the Nerds.* Beg. Dec. 7: *Country.*

849. SUMMIT-STRAND— 273-3900. Thru Dec. 6: *Supergirl.* Beg. Dec. 7 (tent.): *Repo Man.*

851. UNION-FIVE POINTS— 964-3466. Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *City Heat.*

852. UNION-LOST PICTURE SHOW— 964-4497. *The Brother From Another Planet.*

854. UNION-RKO— 686-4373. #1—*A Soldier's Story.* #2—*Ski Country.*

857. WESTFIELD-RIALTO— 232-1288. #1—*Places in the Heart.* #2—*Supergirl.* #3—Tent.: *Missing in Action.*

858. WESTFIELD-TWIN— 654-4720. #1—*Amadeus.* #2—*The Terminator.*

Bergen County

860. BERGENFIELD-BERGENFIELD— 385-1600. Thru Dec. 4: *A Nightmare on Elm Street.* Beg. Dec. 5: *Beverly Hills Cop.*

861. CLOSTER-CLOSTER— 768-8800. *Supergirl.*

862. EDGEWATER-LOEWS SHOWBOAT— 941-3660. #1—*A Nightmare on Elm Street.* #2—*The Terminator.* #3—*Beat Street; Breakin'.* #4—*Ski Country.*

863. EMERSON-TOWN— 261-1000. Thru Dec. 6: *A Soldier's Story.*

866. FAIRVIEW-TWIN— 941-2424. #1—Thru Dec. 4: *Missing in Action.* Beg. Dec. 5: *Beverly Hills Cop.* #2—*Supergirl.*

867. FORT LEE-LINWOOD— 944-6900. #1—Tent.: *Places in the Heart.* #2—Thru Dec. 6: *Oh, God! You Devil.* Beg. Dec. 7: *City Heat.*

868. FORT LEE-SHARON— 224-0202. *A Soldier's Story.*

873. OAKLAND-TWIN— 337-4478. #1—Thru Dec. 6: *The Little Drummer Girl.* Beg. Dec. 7: *City Heat.* #2—*Oh, God! You Devil.*

874. PALISADES PARK-PARK LANE— 944-1086. #1—*Country.* #2—Thru Dec. 6: *The Little Drummer Girl.* Beg. Dec. 7: *Body Double.*

875. PARAMUS-BERGEN MALL— 845-4449. *Amadeus.*

876. PARAMUS-CINEMA 35— 845-5070. *All of Me.*

878. PARAMUS-RKO ROUTE 4— 487-7909. #1—*Falling in Love.* #2—*Swann in Love.* #3—Thru Dec. 4: *The Brother From Another Planet.* Beg. Dec. 5: *Beverly Hills Cop.* #4—*A Soldier's Story.* #5—*Places in the Heart.* #6—*Supergirl.* #7—*Missing in Action.* #8—*Just the Way You Are.* #9—*A Christmas Story.* #10—*A Nightmare on Elm Street.*

879. PARAMUS-RKO ROUTE 17— 843-3830. #1—Thru Dec. 6: *Ski Country.* Beg. Dec. 7: *City Heat.* #2—*Oh, God! You Devil.* #3—Thru Dec. 6: *The Terminator.* Beg. Dec. 7: *2010.*

880. RAMSEY-CINEMA— 825-2090. Thru Dec. 6: *Places in the Heart.* Beg. Dec. 7: *2010.*

881. RAMSEY-INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK-RIALTO— 641-0617. Thru Dec. 6: *All of Me.* Beg. Dec. 7: *Body Double.*

883. RIDGEWOOD-RKO WARNER— 444-1234. #1—*A Christmas Story.* #2—*Missing in Action.* #3—*A Soldier's Story.* #4—*A Nightmare on Elm Street.*

884. RIDGEWOOD—ROSEBUD— 670-9183. Dec. 3–6: *Metropolis.* Dec. 7–9: *The Little Foxes.*

885. RUTHERFORD-WILLIAMS CENTER— 933-3700. #1—Thru Dec. 6: *The Little Drummer Girl.* #2—Thru Dec. 6: *Night of the Comet.*

886. TEANECK-MOVIE CITY— 836-3334. #1—*The Karate Kid.* #2—*The Little Drummer Girl.* #3—*Places in the Heart.*

887. TENAFLY-BERGEN— 567-0004. Thru Dec. 6: *The Bostonians.* Beg. Dec. 7: *2010.*

888. WASHINGTON TOWNSHIP-CINEMA— 666-2221. Thru Dec. 6: *Night of the Comet.*

889. WESTWOOD-PASCACK— 664-3200. Beg. Dec. 7: *City Heat.*

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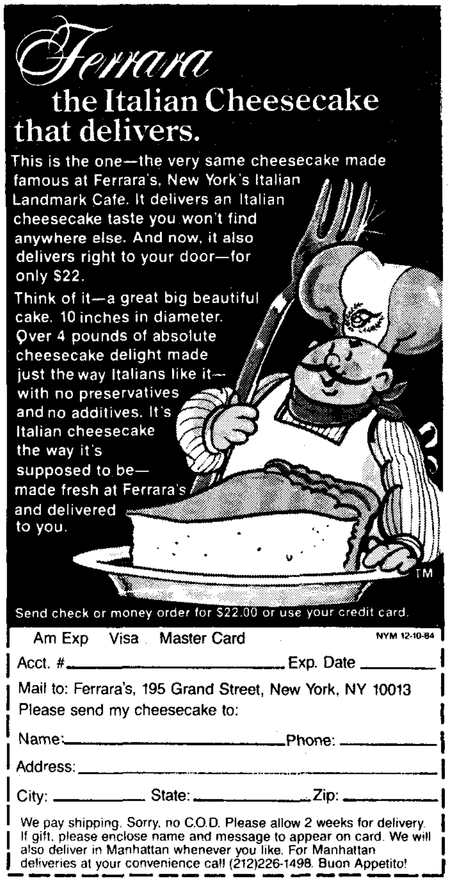
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Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★	**New films recommended by *New York's* critic.**

★ **A NOS AMOURS**—(1hr. 42m., '84) In French, Eng. subtitles. Director Maurice Pialat puts his unsettling naturalistic style to work on a story about a young girl's sexual coming of age. Suzanne (Sandrine Bonnaire), sixteen, drifts from boy to boy without falling in love or even feeling much pleasure. Her experience of sex runs way ahead of her emotions about it; she gets in so deep because it's the only thing in her life that works. Her father (played by Pialat himself) adores her but cannot stand the thought that she has lovers; he walks out on her and the family. Her mother is a noisy hysteric, and her brother slaps her around in disgust. Pialat shapes his material loosely: He's careless about background information and context, he doesn't always identify his characters clearly, and you sometimes have to struggle to catch up to the plot, which has a tendency to race mysteriously ahead. But he has a powerfully idiosyncratic style, and his vision of lower-middle-class life is both frightening and funny—the family fights are only a step away from slapstick. The film has a slightly sour objectivity about a subject usually treated with charm and *galanterie*, but it will stay with you. (Oct. 22, 1984) R. 86

★ **ALL OF ME**—(1hr. 33m., '84) Convoluted and sometimes even a little hard to follow, but still very funny. Edwina Cutwater (Lily Tomlin), wealthy sourpuss and invalid, schemes to attain immortality by having her soul transferred to the lovely body of a young blonde (Victoria Tennant) after she dies, but things go wrong and her soul winds up instead in the body of her attorney, Roger Cobb (Steve Martin). Edwina controls the right side of Roger's body, Roger the left side, a state of affairs which causes Martin to get pulled this way and that in the style of a violent schizophrenic of uncertain sexual identity. Martin could easily have fallen into the disastrous error of allowing Roger to look merely effeminate, but instead, imitating Lily Tomlin's gestures, he does delicate things with his hands, neck, and elbows that actually seem *female*. Richard Libertini, that invaluable aide to modern comedy, is also on hand as a befuddled Hindu swami. Directed unevenly, with a gagster's eye for the easy laugh, by Carl Reiner. (Sept. 24, 1984) PG. 32, 57, 211, 403, 436, 442, 530, 535, 541, 547, 612, 643, 663, 666, 712, 720, 748, 876, 882

AMADEUS—(2hrs. 38m., '84) A mix of the charming and the trashy. Peter Shaffer has written the screen adaptation of his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Thomas Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—through the work of a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in recreating the atmosphere of 18th century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy wears us down. He keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" With the lamentable Elizabeth Berridge as Mozart's practical-minded wife. Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 6, 48, 86, 211, 407, 533, 545, 554, 603, 658, 667, 700, 717, 732, 754, 774, 782, 795, 827, 858, 875

BEVERLY HILLS COP—(1hr. 45m., '84) Reviewed in this issue. R. 24, 33, 80, 92, 100, 104, 105, 118, 201, 205, 210, 223, 237, 303, 408, 426, 450, 531, 540, 567, 573, 603, 616, 628, 648, 663, 664, 667, 701, 708, 719, 721, 722, 732, 746, 751, 775, 784, 791, 800, 804, 807, 830, 860, 866, 878

★ **BIZET'S CARMEN**—(2hrs. 32m., '84) In French, Eng. subtitles. Vibrant and spectacular and emotionally satisying. Director Francesco Rosi has returned to the story's cultural roots—the towns, hills, and plains of Andalusia, the social hierarchy of aristocrats, church, army, and gypsy outlaws. The opening bullfighting scene sets the mood—the bull killed in *Carmen* is of course Don José (Placido Domingo), who is goaded and mastered by Carmen (Julia Migenes-Johnson) and then destroyed by his helpless passion for her. Rosi's view of the material is both harshly realistic and theatrical, both objective and romantic—the movie transcends the usual boundaries of style and reaches a new synthesis of its own. Rosi shoots the scenes with great freedom (the music was pre-recorded), and holds his camera back, allowing life to flow around the principals without any of that busyness so tedious on the opera stage. American-born soprano Migenes-Johnson is doubtless the fleshiest and most alarmingly volatile Carmen in years. Even better: She has a sense of humor. As an actor, Domingo is a little too straight for her, but his singing is lustrous and powerful. With Ruggero Raimondi and Faith Esham. (Oct. 8, 1984) PG. 88, 722

★ **BODY DOUBLE**—(1hr. 54m., '84) Brian De Palma's cynical and brazenly artificial thriller doesn't always make sense, but it's funny and exciting. The plot is nonsense—an excuse for a series of set-pieces. The hero is an out-of-work actor (Craig Wasson) who spies on a beautiful woman caressing herself behind open windows every night. When she is menaced by a grotesque-looking American Indian, the actor is in the bizarre position of being both voyeur and would-be savior. When he begins following her around, De Palma works in that sensual, trance-like style that is the most sheerly pleasurable achievement in contemporary movies. The gliding movements which bind the characters together in single shots are not a virtuoso trick; the way these people are physically connected is the key to the film's meaning. *Body Double* is about Los Angeles, about the eroticized way of life, partly created by the media culture, in which exhibitionist and voyeur are linked by common need. The film features some outlandish violence, too preposterous to be taken seriously by anyone but the most literal-minded, and a delightful performance by Melanie Griffith as a sweet-voiced porn actress. (Nov. 5, 1984) R. 6, 58, 82, 93, 231, 416, 443, 451, 511, 550, 666, 708, 781, 789, 874, 882

★ **BROTHER FROM ANOTHER PLANET, THE**—(1hr. 50m., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of Brother is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 38, 90, 300, 852, 878

CASE IS CLOSED, THE—(1hr. 35m., '82) In Bengali, Eng. subtitles. The accidental death of a child servant transforms the lives of a middle-class Calcutta family. With Mamata Shankar, Anjan Dutt. Dir. Mrinal Sen. 2

CHOOSE ME—(1hr. 54m., '84) Another of Alan Rudolph's self-conscious movies about shallow, lost people in Los Angeles. This one has some laughs and a pastiche of pretty visual styles, but it's still painfully mannered. Keith Carradine is the escaped mental patient who mesmerizes all the women, Lesley Ann Warren the unhappy owner of a bar, Geneviève Bujold a radio sex advisor who knows nothing about sex, Patrick Bauchau a gangster, and Rae Dawn Chong a pathetic barfly who writes poetry and grows jealous of her husband. (Nov. 19, 1984) R. 60

CITY HEAT—(1hr. 34m., '84) Reviewed in this issue. PG. 20, 32, 58, 88, 92, 98, 109, 117, 201, 206, 210, 211, 237, 305, 401, 420, 428, 439, 512, 519, 523, 541, 543, 558, 561, 573, 625, 633, 648, 653, 710, 711, 714, 716, 719, 727, 732, 747, 777, 790, 794, 795, 800, 805, 811, 830, 851, 867, 873, 879, 889

COUNTRY—(1hr. 48m., '84) Earnest, heartfelt, uninspired. Sam Shepard and Jessica Lange are the Ivys, an Iowa farming couple that suffers a tornado and then the calling in, on short notice, of government loans granted on liberal terms a few years earlier. Gil Ivy becomes a mean drunk, useless and vicious, and Jewell Ivy throws him out and carries on herself. When the Farmers Home Administration tries to auction off her equipment, she convinces the other farmers not to buy anything, the rural equivalent of organizing a strike. Written by William D. Wittliff and directed by Richard Pearce, the movie offers some documentary details and a convincing picture of a family working and living together as a unit. The kids are particularly well-drawn and deftly played by Levi L. Knebel and Therese Graham. Unfortunately Wittliff is enamored of the synthetic gruff-laconic mode of dialogue. The movie partakes of the peculiar American sentimentality of "the land"—the notion that people who live on it are simpler and more pure than other folk. As Jewell, Jessica Lange is so strong that she's not much of anything else. With Wilford Brimley and Matt Clark. (Oct. 15, 1984) PG. 14, 71, 414, 535, 554, 653, 663, 666, 717, 721, 781, 795, 848, 874

FALLING IN LOVE—(1hr. 46m., '84) Another nail in the coffin of American screenwriting. Pulitzer Prize-winning playwright Michael Cristofer (*The Shadow Box*) here writes a flavorless, cautious contemporary version of the classic 1946 Noël Coward-David Lean weeper, *Brief Encounter*. Robert De Niro, an architect or engineer (his profession is unclear), and Meryl Streep, a suburban housewife who dabbles in commercial art, fall in love outside their marriages and hesitate on the brink of an affair. Westchester suburbanites, they are each comfortably settled with a loving mate, and each hates the idea of adultery. Cristofer takes an eternity to get them into conversation with each other, and when he does he has one say something like "I . . . ah . . . um . . . Hello!"—a burst of eloquence suitably answered by "Yeah! Ah . . . Are you? Yeah!" This goes on for long scenes. With nothing written for them, the actors try to pull everything out of themselves, and they can't do it. A very dull picture, with little of the original's mood of doomed romanticism. Dir. Ulu Grosbard. (Dec. 3, 1984) PG-13. 74, 85, 531, 567, 775, 778, 782, 796, 878

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30 million, yet it's loose and silly with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. (June 11, 1984) PG. 38, 118, 210, 443, 567, 604, 616, 628, 651, 733, 804, 842

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) *An amiable, shaggy-dog-story-type comedy, written* and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. *When their leader, Xi, decides to throw it off the end* of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 73

JUST THE WAY YOU ARE—(1hr. 35m., '84) A gifted young flute player with a physical handicap that interferes with her love life finds that her reach can exceed her grasp. With Kristy McNichol, Michael Ontkean, Kaki Hunter, André Dussollier, Catherine Salviat, Robert Carradine. Dir. Edouard Molinaro. PG. 11, 72, 225, 308, 419, 531, 552, 559, 616, 667, 714, 721, 730, 745, 746, 774, 791, 794, 807, 841, 878

KARATE KID, THE—(2hrs. 6m., '84) The everunblushing John G. Avildsen, director of *Joe* and *Rocky* and several other feasts for the credulous, has now made this harmlessly demagogic little movie, in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beat up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy that he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. Not a single thing in *The Karate Kid* is believable, but the movie is touching in a maudlin, old-fashioned way, and the teacher-protégé relationship between Macchio and Morita, though pat and sentimental, is nicely played. (July 23, 1984) PG. 84, 118, 436, 451, 504, 530, 535, 547, 567, 574, 628, 639, 840, 886

★ **KILLING FIELDS, THE**—(2hrs. 19m., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the implied moral exhibitionism that a guilty conscience is as painful as incarceration in a forced-labor camp. Sam Waterston's tearful, self-righteous performance doesn't help, but the Cambodian refugee Haing S. Ngor is superb. Written by Bruce Robinson; pulsing music by Mike Oldfield. (Nov. 12, 1984) R. 62

LITTLE DRUMMER GIRL, THE—(2hrs. 11m., '84) No better than competent and efficient, this George Roy Hill production nevertheless preserves the central ideas of John le Carré's brilliant 1983 thriller. Diane Keaton is Charlie, the leading lady of a provincial English rep company, a minor actress of pro-Palestinian views who is kidnapped and then recruited by Israeli intelligence agents. The Israelis break down Charlie's myths about herself, convincing her that she's no more than a radical poseur; they turn her guilt, her sense of inauthenticity, against her. Charlie then becomes a double agent, passing back and forth between the Israelis and the Palestinians without quite knowing what she believes. In part the movie is about acting—a person without a self vibrating in re*sponse to moral passions that aren't her own, and Kea*ton, who understands these things, gives a taut and affecting performance. But the filmmakers lay their cards faceup on the table—they explain everything instead of inducing us slowly, as le Carré does, into a secret. Klaus Kinski is miscast as the chief Israeli agent, and Yorgo Voyagis, as the spy who mesmerizes Charlie, is handsome but stiff. (Oct. 29, 1984) R. 14, 32, 62, 92, 231, 407, 413, 416, 436, 438, 530, 535, 666, 712, 724, 731, 755, 821, 873, 874, 885, 886

LOVE IN GERMANY, A—(1hr. 50m., '84) In German, Eng. subtitles. Reviewed in this issue. R. 86

MISSING IN ACTION—(1hr. 34m., '84) Chuck Norris stars as a Vietnam War POW who decides to take matters into his own hands when his claim that the MIA's are still imprisoned in North Vietnam is ignored. With M. Emmet Walsh, Lenore Kasdorf, James Hong. Dir. Joseph Zito. R. 4, 41, 54, 100, 102, 106, 109, 110, 111, 118, 201, 203, 210, 212, 231, 234, 237, 303, 401, 407, 413, 420, 422, 428, 450, 523, 526, 532, 533, 561, 567, 571, 573, 603, 616, 625, 635, 640, 651, 653, 662, 701, 710, 715, 719, 732, 733, 755, 756, 775, 777, 784, 793, 800, 805, 806, 809, 821, 825, 857, 866, 878, 883

NIGHT OF THE COMET—(1hr. 40m., '84) In this science-fiction comedy, the last survivors on earth set out to begin a new civilization in a Los Angeles populated by cannibalistic zombies and demented underground scientists. With Robert Beltran, Katherine Mary Stewart, Kelli Maroney, Mary Woronov, Sharon Farrell, Geoffrey Lewis. Dir. Thom Eberhardt. PG-13. 4, 33, 46, 106, 110, 201, 210, 234, 407, 410, 526, 532, 558, 616, 777, 790, 825, 885, 888

NIGHTMARE ON ELM STREET, A—(1hr. 31m., '84) A terrifying nightmare about a madman, shared by *four small-town teenagers, begins to cross the border* between their dreams and reality. With John Saxon, Ronee Blakley, Heather Langenkamp. Written and directed by Wes Craven. R. 24, 30, 80, 97, 98, 99, 100, 103, 118, 201, 205, 223, 234, 237, 306, 407, 408, 410, 411, 427, 518, 519, 529, 531, 567, 602, 616, 621, 632, 649, 664, 714, 716, 719, 727, 732, 745, 790, 801, 804, 807, 811, 819, 860, 862, 878, 883

NO SMALL AFFAIR—(1hr. 42m., '84) A romantic comedy about a teenage photographer and his com*ing-of-age pursuit of a down-on-her-luck club singer.* With Jon Cryer and Demi Moore. Dir. Jerry Schatzberg. R. 23, 61, 422, 511, 536, 540, 616, 731

OH, GOD! YOU DEVIL—(1hr. 36m., '84) Veteran comedian George Burns returns once again in the role of God, and this time around, he plays the Devil as well. With Ted Wass, Ron Silver, Roxanne Hart, Eugene Roche. Dir. Paul Bogart. PG. 22, 32, 70, 78, 118, 201, 206, 225, 307, 401, 402, 412, 420, 427, 439, 512, 517, 519, 523, 541, 543, 557, 561, 567, 606, 616, 625, 633, 648, 653, 663, 708, 710, 719, 732, 774, 779, 791, 794, 798, 803, 806, 811, 830, 851, 867, 873, 879

PARIS, TEXAS—(2hrs. 30m., '84) A fiasco. America's hottest playwright, Sam Shepard, wrote it, and Wim Wenders directed it, and what results from this doubling up of obsessions with America as myth is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes. Harry Dean Stanton, the favorite actor of Hollywood hipsters, stars as the Man of the West—the mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up four years ago. After wandering in the desert, Stanton collects his towheaded child (Hunter Carson) who has been raised by his brother, and heads for Texas to find Kinski. Much of the dialogue is flat and impersonal—it turns out that when he was writing the early sections of the film Shepard didn't know what had actually happened between Stanton and Kinski. Needless to say, the great Stanton gives a neutral performance. Wenders sends these minimal characters through a western landscape that has passed into self-conscious myth; some of the images look like postcards, some like photo-realist paintings. The final scenes resolve the movie *visually*, but we're left with nothing more than the myth of the Westerner, the myth of the loner, and so on. With Dean Stockwell and Aurore Clément. (Nov. 19, 1984) R. 55

PLACES IN THE HEART—(1hr. 50m., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this rather pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. *The family is enlarged as well by the haughty* boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose. But Robert Benton's good taste and extraordi-

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nary craftsmanship only disguise how sentimental the material is at heart. (Oct. 1, 1984) PG. 20, 42, 70, 92, 109, 114, 212, 225, 303, 403, 423, 447, 511, 518, 534, 536, 543, 547, 561, 566, 603, 625, 635, 640, 658, 702, 705, 716, 722, 735, 745, 746, 795, 827, 846, 857, 867, 878, 880, 886

PLOUGHMAN'S LUNCH, THE—(1hr. 40m., '84) A British drama about the media's inner politics and its manipulation of the public, focusing on an opportunistic BBC radio news editor. With Jonathan Pryce, Tim Curry, Rosemary Harris, and Frank Finlay. Screenplay by Ian McEwan. Dir. Richard Eyre. R. 16

RAZOR'S EDGE, THE—(2hrs. 10m., '84) The dullest, most useless movie of the year, this remake of the 1946 "classic" (based on a preposterous novel by Somerset Maugham) has Bill Murray in the old Tyrone Power role—the young American who loses his illusions in World War I and then turns his back on a comfortable life in America and searches for the truth. This quest involves spending much time in Paris cafés and traveling to the Himalayas to consult a lama. Why didn't Murray and his friend, director John Byrum, update the material to the Vietnam period? Ugly, studio-bound, even poorly photographed, the twenties and thirties settings have the additonal effect of making Murray, with his sly mockery and his fast-shifting voices, look anachronistic. Are Hollywood people so bored with warm weather that they think turning blue is the way to enlightenment? With a strong performance by Theresa Russell as a proper girl who becomes a slut. (Oct. 29, 1984) PG-13. 45

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7, 574, 849

SOLDIER'S STORY, A—(1hr. 42m., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, an inverted racist and martinet so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed in tight close-up, is portentous and gravelly, in the Jack Webb manner. Norman Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. (Oct. 1, 1984) PG. 21, 44, 60, 103, 104, 105, 115, 118, 206, 210, 213, 234, 236, 304, 403, 412, 414, 418, 420, 422, 426, 500, 512, 521, 529, 541, 550, 559, 567, 602, 617, 632, 637, 649, 655, 658, 663, 702, 708, 709, 711, 714, 717, 724, 745, 755, 782, 789, 795, 803, 807, 810, 818, 828, 854, 863, 868, 878, 883

★ **STOP MAKING SENSE**—(1hr. 28m., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—energetic but non-egotistical, with none of the clichés of demonic possession that may be Mick Jagger's most unfortunate contribution to the boredom of our time. Among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous. The director, Jonathan Demme, works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 51

★ **STRANGER THAN PARADISE**—(1hr. 30m., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 88

★ **SUNDAY IN THE COUNTRY, A**—(1hr. 34m., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducreux) suffers, for he sees the colors as we all do, without the transforming imagination of a Monet or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 56

SUPERGIRL—(1hr. 45m., '84) Schlocky, miserably directed, but entertaining. Helen Slater, as the flying do-gooder, has the noble brow and steady gaze of a head nurse or lady senator; Hart Bochner, as a good-looking patsy who gets bopped and chained and shoveled, stares at her when she saves him and goes all gooey inside, like a schoolgirl looking at a picture of Clark Gable; and Faye Dunaway, the mannerist queen of American acting, is flamboyantly funny as some sort of evil witch who controls the world. Half Kabuki mask, half Medusa's head, Dunaway sucks in her cheeks, arches her eyebrows, and spreads her long arms—she is elemental, ravenous, hilarious. Screenplay by David Odell. Dir. Jeannot Szwarc. (Dec. 3, 1984) PG. 9, 24, 41, 72, 83, 92, 97, 100, 104, 109, 114, 115, 118, 202, 206, 210, 212, 213, 225, 228, 236, 237, 300, 305, 401, 403, 411, 420, 423, 424, 428, 439, 447, 448, 450, 501, 523, 531, 533, 541, 562, 566, 573, 616, 621, 625, 627, 632, 635, 640, 643, 648, 700, 702, 705, 710, 714, 716, 733, 735, 745, 747, 777, 779, 783, 785, 791, 794, 800, 805, 807, 817, 825, 827, 846, 849, 857, 861, 866, 878

SWANN IN LOVE—(1hr. 50m., '84) In French, Eng. subtitles. Not exactly a fiasco but without doubt a waste of time. Director Volker Schlöndorff has made a movie of one section of the first volume of Marcel Proust's colossal novel, *Remembrance of Things Past.* The story couldn't be simpler: A certain Charles Swann (Jeremy Irons), a wealthy Parisian art-lover of the 1880s, is infatuated with a beautiful courtesan (Ornella Muti). He's wildly jealous, and he tries to possess her, but she lies to him about her past and present attachments; at the end of a long, confusing day, in which much music and food are consumed, they wind up in bed. So Proust's amazing fabric of memory and desire, perversity and pleasure has been reduced to a conventional tale with a few odd touches left in for the knowing. The movie is neither an adequate adaptation of Proust nor a self-contained movie, yet it can be enjoyed for the clothes and furniture, the air of heavyweight swank, the turbid splendor. Jeremy Irons is stiff, but as the sinister and egocentric Baron de Charlus, Alain Delon is superbly insolent. Cinematography by Sven Nykvist. (Sept. 24, 1984) R. 16, 90, 537, 723, 792, 821, 878

TERMINATOR, THE—(1hr. 47m., '84) Arnold Schwarzenegger plays the title role, a cyborg (part man, part machine) sent from the future to present-day L.A. to kill a woman and destroy the potential significance her life will have in years to come. With Michael Biehn, Linda Hamilton, Paul Winfield. Dir. James Cameron. R. 4, 16, 24, 33, 80, 92, 97, 98, 105, 106, 109, 110, 114, 118, 202, 203, 210, 223, 307, 401, 407, 408, 410, 413, 422, 426, 433, 448, 500, 531, 541, 545, 550, 554, 567, 573, 616, 625, 643, 650, 664, 711, 714, 717, 727, 745, 777, 780, 784, 793, 807, 822, 858, 862, 879

TIMES OF HARVEY MILK, THE—(1hr. 27m., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3

2010—(1hr. 56m., '84) A sequel to Stanley Kubrick's 1968 science-fiction film, *2001: A Space Odyssey,* based, (as was the original), on a novel by Arthur C. Clarke about an expedition to a black monolith of unknown and alien origin orbiting Jupiter. With Roy Scheider, John Lithgow, Helen Mirren, Bob Balaban, Keir Dullea. Dir. Peter Hyams. PG. 24, 31, 33, 72, 201, 210, 308, 518, 543, 552, 557, 559, 632, 640, 658, 663, 715, 721, 722, 730, 745, 746, 774, 793, 794, 795, 819, 821, 825, 841, 846, 879, 880, 887

Revivals

APOCALYPSE NOW—(2hrs. 30m., '79) For three-quarters of its length, Francis Coppola's work is masterful—a tragic, surrealist Vietnam-war epic that grows in power and beauty as it comes closer to hallucination. But then, suddenly, the film falls to pieces, and the effect is devastating. With Martin Sheen, Marlon Brando, and Robert Duvall. 96

BABY, IT'S YOU—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano), and a bright, ambitious, upper-middle-class Jewish girl (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The affair is set against the changing culture of the sixties. Dir. John Sayles. 96

BEAU PERE—(2hrs. 2m., '81) In French, Eng. subtitles. A brilliant, willful fourteen-year-old girl (Ariel Besse) seduces a 30-year-old man—her stepfather (Patrick Dewaere), a sheepish, second-rate jazz pianist. Bertrand Blier's melancholy erotic comedy is not as funny as his earlier triumph *Get Out Your Handkerchiefs,* but it has its moments. With her dark, dark eyes and downy skin, Ariel Besse ravishes the camera as well as Patrick Dewaere. With Nicole Garcia and Nathalie Baye. 47

BEAUTY AND THE BEAST—(1hr. 30m., '46) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. 96

BREAKFAST AT TIFFANY'S—(1hr. 55m., '61) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novella about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. 89

CHLOE IN THE AFTERNOON—(1hr. 37m., '72) In French, Eng. subtitles. The last of director Eric Rohmer's "Six Moral Tales" (*My Night at Maud's, Claire's Knee,* etc.), aglow with the ambience of the Parisian workaday world, is an appealing, engrossing, and finely acted story of a cool young businessman, devoted to wife and child, who is attracted to a cool, calculating manipulator of men. With Bernard Verley, Zouzou, and Françoise Verley. 95

CHRISTMAS STORY, A—(1hr. 38m., '83) A satirical comedy about a typical American family's Christmas, based on Jean Shepherd's book, *In God We Trust, All Others Pay Cash.* With Melinda Dillon, Darren McGavin, Peter Billingsley. Dir. Bob Clark. PG. 531, 551, 616, 632, 752, 759, 800, 819, 841, 878, 883

EDVARD MUNCH—(2hrs. 47m., '76) In Norwegian and German, Eng. subtitles. A half-documentary, half-fiction film, directed by Peter Watkins, about the earlier part of the painter's life. It is simultaneously a biography, psychohistory, and iconography of Munch, as well as a kind of monologue, interior, verbal and pictorial, of what went on inside the painter's mind. 2

8½—(2hrs. 20m., '63) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimée and Claudia Cardinale. 5

GENERAL DELLA ROVERE—(1hr. 29m., '59) In Italian, Eng. subtitles. Magnificently directed and acted drama of the transformation of a small-time chiseler into a man of conscience in German-occupied World War II Italy. With Vittorio De Sica. Dir. Roberto Rossellini. 10

GET OUT YOUR HANDKERCHIEFS—(1hr. 50m., '78) In French, Eng. subtitles. Bertrand Blier's exhilarating high comedy about a distraught young husband (Gérard Depardieu), whose heartbreakingly beautiful and delicate wife (Carol Laure) has gone into a mysterious funk. He picks up a Mozart-loving teacher in a Paris restaurant and encourages him to go to bed with her. But her depression doesn't lift until she meets a thirteen-year-old boy—a genius, a scoundrel, an actual Mozart—who understands exactly what she wants. A most courageous and enjoyable film. With Patrick Dewaere. 47

GREAT SANTINI, THE—(1hr. 58m., '80) Robert Duvall is in full bullhorn voice as a super-macho Marine Corps daddy; Blythe Danner is his patient, intelligent, long-suffering wife; Michael O'Keefe is their eldest son, a sweet-souled boy whom Duvall is trying to shape into a ruthless man. The movie examines a masculine code in which the important values in life are fought out between men while women provide a veneer of sensitivity and gentleness. The code is criticized and held up to question but never really rejected. Written and directed by Lewis John Carlino. 13, 39

IT'S A WONDERFUL LIFE—(2hrs. 10m., '46) Frank Capra's masterpiece, a wrenching drama about a man who thinks his life is worthless, and then, returning to his hometown when dead, sees what the place would have been like without him. The fantasy has elements of an idyll and a nightmare, mysteriously intertwined. With James Stewart and Donna Reed. 10

KING OF COMEDY, THE—(1hr. 48m., '83) Martin Scorsese's fascinating but coldly sarcastic and despairing study of a pathological show-business hustler. Robert De Niro is Rupert Pupkin, a man who lives with his mother and aspires to be a famous comic. Obsessed with a Johnny Carson-type entertainer (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. As a mad rich girl who helps Rupert with his schemes, Sandra Bernhard is so charismatic we don't worry about the moral implication of laughing at sickies. With Diahnne Abbott. 89

LA TRUITE—(1hr. 50m., '82) In French, Eng. subtitles. Joseph Losey, the old scourge of decadence, at work on a bunch of corrupt jet-setters (including Jeanne Moreau and Jean-Pierre Cassel) who destroy themselves *trying to dominate a proud, asexual country* girl (Isabelle Huppert). Exactly *why* they want her is a mystery, and nothing much happens, but the international settings are appropriately chic. A beautifully designed, thoroughly absurd movie. 95

L'AGE D'OR—(1hr., '30) Luis Buñuel's surrealist masterpiece about lust frustrated by social habit and timidity. A work of unparalleled insolence, *L'Age d'Or* caused riots at its premier in Paris and was banned by the chief of police. It's a savage, frequently obscene attack on the bourgeoisie, the church, society—all the forces that restrain the expression of individual will. Starring Gaston Modot and Lya Lys. Salvador Dali contributed to the script. 5

LAST TYCOON, THE—(2hrs. 4m., '76) Justice is not quite done here to the novel F. Scott Fizgerald left unfinished when he died in 1940. A mood piece, written for the screen by Harold Pinter, about Hollywood and the people who inhabit it. With Robert De Niro (excellent), Robert Mitchum, and Ingrid Boulting (disastrous). Dir. Elia Kazan. 89

METROPOLIS—(2hrs., '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release (check with theater to find out which version is playing). Discovered footage and stills have been added to the new version; the cutaway silent-film titles have been retranslated and changed into subtitles; and the film has been retinted and rescored (with music by Adam Ant, et al.). 16, 39, 884

TAXI ZUM KLO—(1hr. 32m., '81) In German, Eng. subtitles. The title means *Taxi to the John* and the hero, Frank Ripploh, who both directed the film and starred in it, is a Berlin schoolteacher who spends his nights cruising the bars and men's rooms of the gay night world. With his narrow bearded face and hooked nose, Ripploh looks like a debauched Arabian prince. Berlin is his seraglio, a paradise of endless adventure and erotic discovery. The movie is a buoyant journal of good times, a record of acts, not ideas or sentiments. 39

WIZARDS—(1hr. 20m., '77) An aminated feature set two million years in the future, in a world that has been destroyed and in which new opposing forces—fairies and elves vs. belligerent mutants—have emerged from the desolation and fight a war of magic against technology. The drawings are creative and the conceptions bold, and though the film is uneven it is a tour de force for director Ralph Bakshi. 95

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Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Phone Ahead for Holiday Schedules

Tuesday, December 11

DOUG HENNING'S WORLD OF MAGIC—Doug's largest magic show, including illusions such as *The Tunnel of Awe* and the *Miracle Levitation Vanish,* in addition to his classic feats, plus the 450-pound tiger. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3; $10-$30; Fri. & Sat. at 8, $10-$35; 12/11-30. **Lunt-Fontanne Theatre,** 205 W. 46th St. (575-9200). 2 hrs., 10 mins. All major credit cards. **IRLS**

Now Playing

ACCIDENTAL DEATH OF AN ANARCHIST—Jonathan Pryce stars in Dario Fo's satirical comedy, adapted by Richard Nelson; directed by Douglas C. Wager. Action takes place in an Italian police station, and Raymond Serra, Joe Grifasi, Patti LuPone, Bill Irwin, and Jerry Bamman have featured roles. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50, Fri. & Sat. at 8, $25-$35, Wed. at 2, $17.50-$27.50. **Belasco,** 111 W. 44th (239-6200). All major credit cards. 2 hrs., 10 mins.

ALONE TOGETHER—Janis Paige and Kevin McCarthy star in Lawrence Roman's comedy that shatters the myth surrounding the "empty-nest syndrome." The couple tries to enjoy new-found freedom, but then the children start returning. Arnold Mittelman directs, and others in the cast are Kevin O'Rourke, Alexandra Gersten, Dennis Drake, and Don Howard. Mon.-Sat. at 8, Wed. & Sat. at 2; $22-$32.50. **Music Box,** 239 W. 45th St. (239-6200). All major credit cards. 2 hrs., 10 mins.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Elizabeth Perkins, Barbara Tarbuck, Mark Nelson, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $22-$32. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$47.50; Wed. at 2, $32.50-$42.50; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th St. (757-2626). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "Cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 mins. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DESIGN FOR LIVING—George C. Scott directs Anne Swift, John Glover, and Frank Converse in a revival of the 1933 Noël Coward comedy about a *menage à trois* featuring Helena Carroll, Lisa Kirk, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $32.50; Wed. at 2, $30; Fri. & Sat. at 8, $35; thru 12/30. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hours and 20 minutes. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial Theater,** 249 W. 45th St. (239-6200). 2 hrs., 45 mins. All major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. ● ● **IRLS**

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Chuck Stransky, Vincent Gardenia, Joseph Leon, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden Theater,** 252 W. 45th (239-6200). 2 hrs. All major credit cards. **IRLS**

HAARLEM NOCTURNE—A musical starring, directed, and conceived by Andre De Shields, featuring Debra Byrd, Ellia English, Freida Williams; co-directed by Murray Horwitz. Tues.-Thurs. at 8, Sun. at 7:30, $22.50-$26.50; Fri. & Sat. at 8 & 11, $25.50-$27.50. **New Latin Quarter,** 200 W. 48th (239-6200). All major credit cards. 2 hrs.

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Ron Silver, Jerry Stiller, Candice Bergen, and Cynthia Nixon. The production's a wonder; the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore,** 243 W. 47th (239-6200). All major credit cards. 3 hrs., 15 mins. **IRLS**

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians, during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and Christopher Loomis. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

MY ONE AND ONLY—Don Correia plays a flying ace and Sandy Duncan an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Featured are Charles "Honi" Coles, Don Amendolia, Georgia Engel, and Tiger Haynes. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45. **St. James Theater,** 246 W. 44th St. (398-0280). 2 hrs., 30 mins. All major credit cards. ● **IRLS**

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Sat. at 8, $25-$35; Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50. **Brooks Atkinson Theater,** 256 W. 47th (245-3430). 2 hrs., 25 mins. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison Theater,** 240 W. 47th St. (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—Jeremy Irons and Laila Robins co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, Cynthia Nixon, Peter Gallagher, and Vyto Ruginis.Tues.-Sat. at 8, $25-$37.50; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hrs., 40 mins. All major credit cards. **IRLS**

ROYAL SHAKESPEARE COMPANY—Shakespeare's *Much Ado About Nothing,* with Derek Jacobi, Sinead Cusack, Christopher Benjamin; Rostand's *Cyrano de Bergerac,* with Derek Jacobi, Sinead Cusack, John Bowe, John Carlisle, Tom Mannion, and Pete Postlethwaite. Terry Hands directs both plays. Here we have a triple triumph—for the company which displays such versatility, for England which can boast such theatrical culture and fertility, and for theater itself for feeling, thought, and humanity! Thru 1/19/85. Tickets to each play $25-$35. Limited number of $10 tickets at box-office at 10 a.m. daily (noon on Sunday) before each performance. Call theater for specific dates. **Gershwin Theatre,** 222 W. 51st St. (586-6510). All major credit cards. *Much Ado About Nothing* runs 3 hours, and *Cyrano de Bergerac* 3 hours and 15 minutes. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards. **IRLS**

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry *(Dreamgirls)* Krieger. Hinton Battle, Savion Glover, Sam Wright, Gail Nelson, Barbara Montgomery, and Martine Allard head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$40. **Minskoff Theater,** 200 W. 45th (869-0550). 2 hrs., 40 mins. All major credit cards. **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Donald Berman and Ben Lemon; Donald Corren and Peter Ratray at matinees. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. ● ●

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and political satire. Tues.-Fri. at 8, Sat. at 2 & 8 & 11, Sun. at 3; $22.50-$30. **Lyceum Theater,** 149 W. 45th St. (239-6200). All major credit cards.

Off Broadway

THE ACCRINGTON PALS—Peter Whelan's play about women on the homefront during W.W. I in England; directed by Daniel Gerroll. Featuring Kate Burton, Veronica Castang, Amanda Carlin, Elizabeth Keyishian, Anthony Fusco, Denise Stephanson, Ian Stuart, Amelia White, George Taylor, Thomas Virtue. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $11-$14; 12/5-30. **Hudson Guild,** 441 W. 26th (760-9810).

ANNA—Viveca Lindfors stars in a one-woman show about a gypsy Swedish woman, conceived and adapted by Lindfors from the diary of Anna Olsdotter-Wing; directed by Linda Laundra. *Sundays only,* at 3 and 7 p.m.; $8; thru 12/9. **The Writers Theater,** 133 2nd Ave. (777-8927).

A . . . MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Tonya Pinkins, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

ANN REINKING . . . MUSIC MOVES ME—Musical comedy with original material by Larry Grossman, music from diverse sources; staged and choreographed by Alan Johnson. Others in the cast are Gary Christ, Christina Saffran, Reed Jones, Michael Kubala, Rob Marshal, and Sarah Miles. Mon.-Sat. at 8 Wed. & Sat. at 2, Sun. at 3; $25; 12/20-1/6/85. **Joyce Theatre,** 175 Eighth Ave. (242-0800).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for. the thinking man and exacting child. The piece is full of astonishing and funny feats. Tues.-Sat. at 8, Sat. at 2; Sun. at 3 & 7; $19-$25. **Lamb's Theatre,** 130 W. 44th St. (997-1780).

THE BALLAD OF SOAPY SMITH—Michael Weller's saga about the rise and fall of the legendary conman during the Klondike gold rush; directed by Robert Egan. The cast of 31 is headed by Denis Arndt in the title role. Weller deserves praise for a historical play with contemporary relevance, social satire with serious overtones, and best of all, a play of ideas. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 12/9. **Public/Newman,** 425 Lafayette (598-7150).

BALM IN GILEAD—Lanford Wilson's play is a witty portrait of street life set in an all-night coffee shop, directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $26-$28. **Minetta Lane Theater,** 18-22 Minetta Lane (420-8000).

BLUE WINDOW—Craig Lucas's comedy brings together seven persons before, during, and after a dinner party. He's a canny manipulator of words and perceives the interesting play of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven--Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Jane Galloway, Mark Metcalf, and Lawrence Joshua--gives precise, polished performances. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 4:30; $20; thru 12/9. **Theatre Guinevere,** 15 W. 28th St. (686-1470).

A CHRISTMAS CAROL—Adapted from the Dickens novel by Ray DeMattis and John Aupperlee, play offers traditional Christmas carols, 16 actors and puppets. 12/11-16 at 8, 12/15 & 16 at 3; $10. **St. Bart's Playhouse,** 109 E. 50th St. (751-1616).

COMING OF AGE IN SOHO—A new play, written and directed by Albert Innaurato, tells of a woman composer's life, and how it's changed by two runaway teenagers who invade her world; with Mary Lou Rosato, Christopher Collet, Ward Saxton, Paula Laurence, Ralph Byers, Evan Miranda, and John Procaccino. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 1/13/85. **Public/Martinson Hall,** 425 Lafayette St. (598-7150).

DIAMONDS—Musical revue about baseball featuring music and lyrics by Betty Comden and Adolph Green, Cy Coleman, John Kander and Fred Ebb, among others; directed by Harold Prince. With Loni Ackerman, Scott Holmes, Larry Riley, Chip Zien, Susan Bigelow, Jackee Harry, Dick Latessa, Dwayne Markee, Wade Raley, and Nestor Serrano. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan St. (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. Circle Rep. **Douglas Fairbanks Theatre,** 432 W. 42nd St. (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Kathleen Claypool, Anthony Heald, Christopher Curry, and Patricia Kalember. There is good work from the entire cast and a lovably ludicrous performance by Heald. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $16-$18. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

THE GOLDEN LAND—An English-Yiddish musical, directed by Howard Rossen, recounting songs and scenes of the immigrant experience. Sat. at 8:30, Sun at 2 & 5:30; $12-$19.50; thru 12/30. **Norman Thomas Theater,** 111 E. 33rd (689-7610).

HUSBANDRY—Patrick Tovatt's play about a family and their farm, and all the difficulties connected with a hard, rural lifestyle; directed by Jon Jory; with a cast of four. Thru 12/23. **Manhattan Theater Club/Downstage,** 321 E. 73rd St. (472-0600)

I HEAR MUSIC . . . OF FRANK LOESSER AND FRIENDS—Jo Sullivan stars in this musical with Colin Romoff, Greg Utzig, Douglas Romoff, Brian Slawson, and *Ed Joffe. Fri. at 9, Sat. at 9 & 11, Sun at 3;* $17.50-$22.50; thru 12/31. **The Ballroom Theater,** 253 W. 28th St. (594-0326).

INACENT BLACK AND THE BROTHERS—A. Marcus Hemmphill's play about an angel who visits a family after the father's death; directed by Mikell Pinkney. With Louise Stubbs, Gwendolyn Ricks-Spencer, Karen Charles, Maurice Carlton. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; $11-$12.95; thru 12/30. **Billie Holiday Theatre,** 1368 Fulton St., Bklyn (636-0919).

IN CELEBRATION—David Storey's play focuses on a British coal miner, his wife and three sons who reunite to celebrate the couple's 40th anniversary; directed by Lindsay Anderson. Storey conveys, sharply and wittily, the social differences not only between parents and children but also between spouses and among brothers, and there's some racy, saucy, aromatic dialogue. Also, it's a fine occasion for actors. With Malcolm McDowell, Frank Grimes, Robert Symonds, Pauline Flanagan, John Vennema, Margaret Hilton. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $23-$25. Manhattan Theatre Club at **The Space at City Center,** 131 W. 55th (944-9300).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, *Sally Faye Reit, and Alan Rosenberg.* Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Lucille Lortel,** 121 Christopher (924-8782).

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. With Stuart Zagnit, Scott Wentworth, Barbara McCulloh. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $22-$27.50. **Audrey Wood Theatre,** 359 W. 48th (307-5452).

LA BOHEME—Linda Ronstadt stars (three times a week) in Puccini's opera, and Gary Morris is Rudolfo; the starring roles are sung by Patti Cohenour and David Carroll other times. Cass Morgan plays Musetta. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 12/30. **Public,** 425 Lafayette (598-7150).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row *flower shop run by a young botanical genius;* music by Alan Menken, book and lyrics by Howard Ashman, who also directed. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun.at 2 & 5,$30-$35. **Orpheum,** 126 2nd Ave. (239-6200).● ●

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m., & 8; Sun. at 2 & 5; $10-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804). ●

THE MISS FIRECRACKER CONTEST—Holly Hunter stars in Beth Henley's comedy about a Southern woman with a shady past; directed by Stephen Tobolowsky. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $20-$24. **Westside Arts Theatre,** 407 W. 43rd St. (541-8394).

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun. at 8; $18. **Ridiculous Theatrical Company,** One Sheridan Square (691-2271).

OY MAMA! AM I IN LOVE!—Mary Soreanu in a Yiddish show (English subtitles) by M. Blum, E. Linderman, Y. Alper; directed by M. Greenstein. Wed. at 2 & 8, Sun. at 2 & 5:30, Sat. at 8:30, Thurs. at 2; $12.50-$21.50. **Town Hall,** 123 W. 43rd (921-9447).

PACIFIC OVERTURES—*Musical by Stephen Sondheim* and John Weidman chronicles the arrival of Commodore Perry in Japan; directed by Fran Soeder, Tues.-Sat. at 8, Sun. at 7:30; Sat. & Sun. at 3; $17.50-$32.50. **Promenade,** Bdway at 76th (239-6200).

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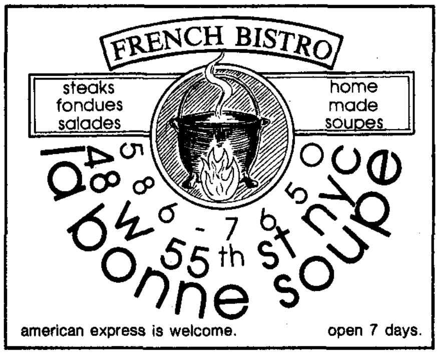

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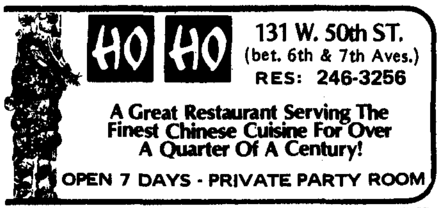

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THEATER

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. With Jack Rechtzeit, Ibi Kaufman, I. W. Firestone, Marilyn Gold. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; thru 3/3/85. **Folksbiene Theater**, 123 E. 55th (755-2231).

SHADES OF HARLEM—An evening at the Cotton Club of the '20s, with music composed by Frank Owens, Waller, Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, and tap. Mical Whitaker directs. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22.50. **Village Gate**, Thompson and Bleecker (475-5120).

WELCOME TO BLACK RIVER—Samm-Art Williams's play takes place during a hurricane in North Carolina and concerns two families of sharecroppers, one white, one black; directed by Walter Dallas. With Frances Foster, Carl Gordon, Ejaye Tracey, Michael Guess. Thurs.-Sat. at 7:30, Sun. at 3 and 7:30; $5; thru 12/9. **New Federal**, 466 Grand (598-0400).

Theater Companies

AMERICAN JEWISH THEATRE—Joey Faye and Estelle Harris star in a revival of Joseph Stein's 1963 *Enter Laughing*, based on a novel by Carl Reiner detailing his experiences while breaking into show business; directed by Dan Heid; with R. Michael Baker, Owen Rackleff, and Maurice Brenner. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $16.50; thru 1/13/85. **92nd St. Y**, 1395 Lexington Ave. (427-4410).

BLACK/LATIN/ASIAN THEATRE—Steven Gary Simon's *Kindred Spirits*, a comedy concerning two men, one Latin, the other Jewish, who are forced by circumstances to come to grips with each other's humanity; directed by Samuel P. Barton; featuring the author and Jose Febus. Thurs.-Sat. at 8, Sun. at 3; $6; thru 12/16. **INTAR Stage Two**, 508 W. 53rd St. (387-1089).

BREAD AND PUPPET THEATER—*The Nativity, Crucifixion, and Resurrection of Archbishop Oscar Romero of El Salvador;* directed by Peter Schumann. 12/13-23 (exc. 12/17) at 8; $4. **Judson Memorial Church**, 55 Washington Square So. (673-9174).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Chicago Theater**, 351 E. 74th St. (772-8707).

CIRCLE REPERTORY—James Paul Farrell's *Bing and Walker* deals with the friendship between a brain-damaged man and his sister's ex-boyfriend; directed by Dan Bonnell; with Stephanie Musnick, Everett Power, Jack Davidson, Samantha Atkins. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $22.50-$25; thru 12/30. **Circle Repertory Theatre**, 99 Seventh Ave. South (924-7100).

CITY STAGE CO.—*Iphigenia/Agamemnon*, by Euripides and Aeschylus, about the fall of the House of Atreus. Tues.-Sun. at 8, Sat. & Sun. at 3; $15; 12/5-16 (closed 12/17-23). 12/27-31, *Elektra/Orestes*, by Aeschylus, Sophocles, Euripides, have to do with the second generation of Atreus; translated by Robert Fagles and directed by Christopher Martin. **CSC Theater**, 136 E. 13th (677-4210).

ENSEMBLE STUDIO—Richard Greenberg's *The Bloodletters*, comedy centering around a son with an embarrassing personal ailment; directed by Shirley Kaplan. Tues.-Sat. at 8, Sun. at 2 & 7; $10-$12; thru 1/6/85. **Theatre**, 549 W. 52nd St. (247-3405).

EQUITY LIBRARY THEATRE—Revival of William Marchant's *The Desk Set*, which deals with a battle of brains vs. computers; directed by Lise Liepmann. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 12/16. **Equity Theatre**, 310 Riverside Dr. (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $7.50-$10. **Theatre**, 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller, and Can o' Worms*, three different nights of cabaret political satire in skits and song. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse**, 79 E. 4th St. (254-5060).

HERITAGE—Donald Buka stars in Anton Chekhov's *The Sea Gull*, directed by Thomas Luce Summa (English version by Stark Young). 12/6-8 at 8, 12/9 at 3; $7.50. **National Arts Club**, 15 Gramercy Park So. (679-7575).

LAKOTA THEATRE COMPANY—Carlo Goldoni's *The Servant of Two Masters*, a classic farce of love, industry, and honor; directed by John Geter. With Robert Cesario, Cat Ford, Archie Harrison, Stuart Benus, Jonathan Wilkinson, Gerry Bernardi, David Buffam, Phil Kauffman, Michael Pollis, Jeanette Srubar, and Christie Gaudet. 12/14, 15, 1/10-12, 17-19 at 8, 12/16, 1/13 & 20 at 3; $6. **Clyde Vinson Studio**, 612 Eighth Ave. (944-1175).

LAMB'S THEATRE COMPANY—*The Gifts of the Magi*, adapted from two holiday stories by O. Henry, with lyrics and book by Mark St. Germain, music by Randy Courts; directed by Christopher Catt. Thurs.-Sat. at 8; $10-$12; thru 1/6/85. **Little Theatre**, 130 W. 44th St. (997-1780).

LA MAMA E.T.C—Thru 12/16: *Shepard Sets*, three plays in repertory by Sam Shepard; *Black Bog Beast Bait, Suicide in Bb, Angel City*; directed by George Ferencz. Wed.-Sun. & Mon. at 7:30, Sun. at 3; $10-$15, in the annex. 12/5-16, Shadow Theatre Company presents Aeschylus's *Prometheus Bound*, directed by Bill Reichblum, translated by Peter Arnoff; with Gail Cohen, Mohammad Ghaffari, Thomas Richards, Valentine Ortiz, Midori Nakamura. Tues.-Sun. at 7:30; $6. And thru 12/9, *Making Kaspar*, a dance-theatre piece by Benjamin Barber and Leah Kreutzer, loosely based on the true story of a German "wild child" who grew up locked in a room without human contact for 16 years. **La MaMa, ETC.**, 74A E. 4th (475-7710).

NEGRO ENSEMBLE COMPANY—Joseph Walker's *District Line*, a play that takes place at a taxi stand on the border of Maryland and Washington, D.C.; directed by Douglas Turner Ward. Thru 12/23. **Theatre Four**, 424 W. 55th (575-5860).

PAN ASIAN REPERTORY—Linda Kalayaan Faigao's *State Without Grace*, about a woman's return to the Philippines and her struggle with native traditions. Wed.-Sat. at 8, Sat. at 2 & Sun. at 3 & 7; $10-$14. **Actors Outlet**, 120 W. 28th (255-7293).

PLAYWRIGHTS HORIZONS—Peter Parnell's *Romance Language* is a delightful fantasy that takes 19th century writers and their characters on a trip through America; directed by Sheldon Larry. With Al Carmines, Cynthia Harris, William Converse-Roberts. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $18-$10. **Mainstage**, 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Gloria Gonzalez's *Cafe Con Leche;* Federico Garcia Lorca's *Bodas de Sangre; Dona Francisquita*, and *Puerto Rico: Encanto Y Cancion*. $8-$10; thru 12/31. **Gramercy Arts**, 138 E. 27th (889-2850).

ROYAL COURT REP—Tim Kelly's *Murder by Natural Causes*, directed by Phyllis Craig. Fri. & Sat. at 8, Sun. at 3. **Theater**, 301 W. 55th (997-9582).

SECOND STAGE—Miguel Pinero's *Short Eyes*, directed by Kevin Conway, featuring Michael O'Keefe and Esai Morales. **McGinn/Casale Theatre**, Broadway at 76th St. (787-8302).

WEST SIDE REPERTORY—Arthur Pinero's *Trelawny of the 'Wells'*, a comedy revolving about show-business people and members of the aristocracy. Fri.-Sun. at 8, Sun. at 3; $7; thru 2/3/85. **West Side Theatre**, 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALMOST AS IN A DREAM—Daryl Chin's multimediapiece; directed by Larry Qualls, deconstructing structures inherent in screwball comedy. Thurs.-Sun. at 8; $4; 12/13-16, 20-23, 27-30. **Theater for New City**, 162 Second Ave. (254-1109).

AS YOU LIKE IT— Shakespeare's comedy, presented by the Arts Division of Fordham U; directed by Louis Rackoff, music by Robert Pace. 12/3-8 at 8; $4. **Pope Auditorium**, 113 W. 60th St. (841-5267).

BOUND TO RISE—A musical based on the adventure novels of Horatio Alger, Jr.; music by Robert Dennis; directed by Barbara Vann Thurs.-Sat. at 8, Sun at 3; $6-$10; 12/6-1/3/85. **Medicine Show Theatre Ensemble Theatre**, 6 W. 18th St. (255-4991).

DIVORCE ME, DARLING!—Musical comedy sequel to *The Boy Friend*, with music and lyrics by Sandy Wilson; directed by Stephen Gavala. 12/7 at 8, 12/8 & 15 at 2 & 8, 12/9 & 13 at 7; $6. **MAP Theatre**, 921 Madison Ave. (249-7346).

DOUBLE BILL—Fred Fondren's *Dog With No Front Paws* and Douglas Mendini's *Arizona Cowboys*; each explores an approach-avoidance attraction between men. Thurs. at 8, Fri. & Sat. at 10; $8. **Prometheus**, 239 Fifth St. (477-8689).

DOUBLE BILL—Laurence Holder's two one-man productions, *What It Is, What It Ain't* and *Hot Fingers*; directed by Elliott Ware and Glenn Weiss. Thurs.-Sat. at 8, Sat. & Sun at 3; $10; thru 12/16. **Vital Arts Center**, 78 Fifth Ave. (675-1136).

DOUBLE BILL—Jeffery S. Suit's *Thinking* and *Marines,* directed by Christopher McFadden. The first is an absurdist love story; the second depicts young men on the battefront. 12/7, 8, 14, 15 at 8; $5. **Fourth Floor Loft,** 30 Bond St. (749-2002).

DOUBLE BILL— Thornton Wilder's *The Long Christmas Dinner* and Nicholas Riva's *Final Moments;* directed by Michael Tubenslag. 12/9, 16 at 7, 12/3, 4, 10, 11, 17, 18 at 8; $5. **Jan Hus Playhouse,** 351 E. 74th St. (288-6743).

ELEONORA DUSE: A LIFE, A LEGACY—Geraldine Abbate and Lynn Middleton star in this biographical piece written and directed by Middleton. Thurs.-Sat. at 7:30, Sun. at 4; $10; thru 12/16. **18th St. Playhouse,** 145 W. 18th St. (699-4062).

FOR EVERYONE WHO KNOWS A WOMAN—A performance piece by therapists, actors, and educators about five women journeying into their womanhood; performed by Common Threads. 12/7, 8, 12, 13, 14 at 8, 12/8 at 2; $5. **Studio Theatre,** 32 Washington Pl. (598-3067).

FRANNY THE QUEEN OF PROVINCETOWN—John Preston's story, starring A. L. Franklin, about Franny, who "even in leather would look like a queen." Thurs.-Sun. at 8:30, Sat. at 7 & 10; $10. **Shandol,** 137 W. 22nd St. (279-4200).

FUNNY HOUSE OF A NEGRO—Adrienne Kennedy's play about a young woman unable to come to terms with her life; directed by Billie Allen; performed by students of drama at NYU. Thru 12/8 at 8; $5. **Mainstage 2,** 725 Broadway (598-7695).

THE GARDEN OF EARTHLY DELIGHTS—A dramatization of Hieronymous Bosch's painting, performed in a collaboration between choreographer-/director Martha Clarke, composer Richard Peaslee, and the Music-Theatre Group. With Margie Gillis, Marie Fourcaut, and Lila York. Tues.-Fri. at 8, Sat. at 7 & 9; $10-$20; thru 12/8. **St. Clement's Playhouse,,** 423 W. 46th St. (265-4375).

THE GIN GAME—*D. L.* Coburn's comedy drama deals with myths and realities of old age through wit and wisdom. Thurs.-Sat. at 8, Sun. at 2; $4.50; thru 12/9. **Church of Sacred Hearts,** 307 E. 33rd St. (LT1-6470).

IN BETWEEN—A one-woman show, written, directed, and performed by Bina Sharif, exploring the struggles of an immigrant who leaves behind an oppressive society in search of freedom. Thurs.-Sun. at 8 thru 12/20-30. **Theater for the New City,** 162 Second Ave. (254-1109).

ISSUE? I DON'T EVEN KNOW YOU!—A political and topical revue by The Acting Company and Friends; directed by Jack Heifner; with Kim Staunton, Casey Biggs, Kristine Neilsen, Becky Borczon, Anderson Matthews, Diane Kamp, Jack Kenny, Wayne Knight. Wed. & Thurs. at 9, Fri. at 11:30, Sun. at 7; thru 12/20. **The Ballroom,** 253 W. 28th St. (244-3005).

KID PURPLE—Donald Wollner's satire on love, boxing, and Jewish mothers; directed by Donald Scardino; with Sam McMurray as The Kid (he was born purple from the neck up). Wed.-Sat. at 8, Sun. at 3; thru 12/9. Manhattan Punch Line Production. **Susan Bloch Theater,** 307 W. 26th (279-4200).

LADY WINDERMERE'S FAN—Oscar Wilde's 1892 comedy of manners tells of a priggish woman whose moral certainties grow shaky when she discovers her husband is seeing a mysterious other woman; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $8; thru 12/23. Meat and Potatoes Production. **Alvina Krause Theatre,** 306 W. 38th (564-3293).

LITTLE BIRDS FLY—Harding Lemay's play that explores the unstated warfare that exists between brothers and sisters. Wed.-Fri. at 8, Sun. at 2; $8; thru 12/21. **T.N.G.T.,** 420 W. 42nd St. (279-4200).

LITTLE MARY SUNSHINE—A revival of Rick Besoyan's musical, directed by Michael Jameson. 12/7, 8, 12-15 at 8, 12/9 at 3; $5. **Marymount Manhattan College,** 221 E. 71st (472-3800).

LONELY STREETS—January Stevens's slice-of-life drama set in Hell's Kitchen where derelicts wallow in their sordid existence; directed by Dan McKereghan. Debra Reichler. Thurs.-Sun. at 8; $6; thru 12/23. **Courtyard Theater,** 39 Grove St. (228-5490).

THE MAJOR GENERAL'S MEMOIRS—William Russell's tale of the workings of the military mind through series of probing interviews between the M.G. who has been jailed for war crimes, and a persistent writer who hopes for a sensational story; directed by Lawrence Sacharow; with George Bartenieff and Marta Hefin. 12/6-9, 13-16 at 8; $4. **Theater for the New City,** 162 Second Ave. (254-1109).

MARRIAGE—Gogol's comedy about people who cannot differentiate between dreams and reality. Fri. & Sat. at 7:30; $8; thru 1/26/85. **Theater in Action,** 430 W. 14th St. (873-5987).

MEDIA MESSIAH—A musical, written and directed by Ariel Lucas, centered on a media manipulator who arranges his own assassination in order to become history. With Libby Burke, Tug Wilson, Dean Christopher. Wed.-Sat. at 8; $6. **Musical Theatre Works,** 133 Second Ave. (361-2716).

THE NEST—Franz Xaver Kroetz's play about a couple about to have a baby. Thurs.-Sat. at 8, Thurs. at 11 a.m., Sun. at 2; $7; thru 12/9. **New Theatre of Bklyn,** 800 Union St., Bklyn (252-6470).

ONCE ON A SUMMER'S DAY—A musical by Jeff Lunden and Arthur Perlman about the relationship between Lewis Carroll and Alice for whom he wrote his fantasies; directed by John Henry Davis. With David Purdham, Kimi Morris, Carolyn Mignini, Todd Graff, David Greene, Mimi Wyhe, Frank Hankey, and Polly Pen. Wed.-Sat. at 8, Sun. at 2 & 7; $8; 12/7-23. Sixth floor, **Ensemble Studio Theatre,** 549 W. 52nd St. (247-3405).

OUT CRY—Tennessee Williams's two-character play about the alienation and love between a sister and *brother (David-Christian Hamblin and Theresa Della* Valle); directed by Laurel Keating. Play is set in an asylum prior to the separation of the siblings. Thurs.-Sat. at 8, Sun. at 3; $10; from 12/11. **Noel Coward Theatre,** 164 11th Ave. (206-1764).

THE SECOND BEGINNING—Emanuel Fried's play about a woman's conflict between her marriage and politics; directed by Richard E. Hughes. Wed.-Sat. at 8; $8; thru 12/15. **Writers Theatre,** 133 Second Ave. (777-8927).

STRAWBERRY FIELDS FORGOTTEN—Sevasti E. Zographos's look at today's youth, seen in the reflection of John Lennon's death. 12/5-8, 12-15 at 8, 12/9, 15 at 3; $6-$8. **New Vic Theater,** 219 Second Ave. (793-5563).

SULLIVAN AND GILBERT—Kenneth Ludwig's comedy, with selections from the familiar works, telling of the legendary operetta masters; directed by Larry Carpenter. George Ede and Jonathan Moore play the pair. Also in the cast—Marsha Bagwell, Michael Connolly, Tom Carson, Gordon Stanley, Etain O'Malley, John Keane, Chris Council, Marcy DeGonge. Wed.-Sat. at 8, Sun. at 3; $8. **StageArts Theater,** 120 W. 28th St. (279-4200).

THE THEATRE OF PERETZ—Isaiah Sheffer's revue, directed by Jonathan Levi, consists of a variety of scenes and songs from turn-of-the-century Poland, with a cast of 14 and an ensemble of four Klezmer musicians. 12/8 & 11 at 8, 12/9 at 3; $5-$10. **Congregation Rodeph Sholom,** 7 W. 83rd (362-8800).

THE THREE ZEKS—Marvin Pletzke's look at how restricted societies vis-a-vis free societies work; directed by Shepard Sobel; with Frank Geraci, Rose Stockton, and David *Pierce. Wed.-Sat. at 8, Sun. at 3;* $8; *thru* 12/23. **Nameless,** 125 W. 22nd (246-6538).

TIMES SQUARE ANGEL—A hard-boiled Christmas fantasy by Charles Busch, set in New York in 1948, depicting a heavenly attempt to save a nightclub singer from apparent ruin; directed by Kenneth Elliott. With Ralph Buckley, Chick LaFountain, Arnie Kolodner, Charles Busch, Theresa Aceves, Robert Carey Yvonne Singh, Kenneth Elliot, and Andy Halliday. Thurs.-Sat. at 9, Sun. at 7; $5; 12/6-30. **Limbo Lounge,** 647 E. 9th St. (475-5621).

TOTAL ECLIPSE—Peter Evans and Michael Cerveris star in Christopher Hampton's play which is set in Paris at the end of the 19th century where artists are making great breakthroughs, and focusing on the affair between Rimbaud and Verlaine; directed by John Tillinger. With Marissa Chibas, Caitlin Clarke. **Westside Arts Theatre,** 407 W. 43rd St. (541-8395).

VANITIES—Jack Heifner's comedy revolving around the lives of three best friends from highschool to college; directed by Samuel L. Leiter. Thurs.-Sat. at 8, Sat. at 2 & 8, Sun. at 2; $4 & $5. 12/6-16. **Gershwin Theater,** at Brooklyn College (780-5006 for directions).

WAITING FOR LEFTY—Revival of the Clifford Odets *play about the unionization of cab drivers;* directed by Howard Da Silva. Wed.-Sat. at 8; thru 12/22; $6. **Paul Mazur Theater,** 555 E. 90th St. (734-8751).

THE WEEKEND—Christopher Jones's tale of what happens when men's friendships and loyalties are undermined; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun at 3; $8; thru 12/9. **Apple Corps Theater,** 336 W. 20th St. (929-2955).

NEW YORK TICKET SERVICE

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ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PAT ABBOTT-RYAN/AL ORTEGA/REBECCA CROSS—"Neo-Fauve" paintings by all three. 12/4-1/30. D'Este, 51 E. 63rd (752-8948).

BORIS ANISFIELD—Early works by this Russian painter who was associated with Diaghilev, Bakst, and Benois, thru 12/31. Shepherd, 21 E. 84th (744-3392).

GARY BUKOVNIK—New paintings, 12/4-1/12. Staempfli, 47 E. 77th (535-1919).

OTTO COENEN—Paintings and works on paper by a German Expressionist, thru 12/15. Goethe House, 1014 Fifth (744-8310).

DEBORAH DEICHLER—Symbolic portraits and still lifes that show this artist's fascination for detail, thru 12/22. Davidson, 43 E. 78th (734-6702).

MARIANNE ENGBERG—Pinhole photographs of Jerusalem, 12/4-29. Urdang, 23 E. 74th (288-7004).

CHARLES GARABEDIAN—Abstract and figurative paintings with mythological references, thru 12/8. Hirschl & Adler Modern, 851 Madison (744-6700).

GOYA—"The Disasters of War" and other prints from the collection of the Arthur Ross Foundation, thru 1/16. Spanish Institute, 684 Park (628-0420).

MICHAEL GREEN—Non-objective paintings in a series called "Planned Space," thru 12/19. Viafora, 790 Madison (517-7022).

IPOUSTEGUY—Figurative bronze sculpture and charcoal drawings, thru 1/5. Bernard, 33 E. 74th (988-2050).

KOENIGSTEIN—New works in graphite on paper and on aluminum, thru 1/12. Elkon, 1063 Madison (535-3940).

HENNER KUCKUCK—Constructions made of wood, metal and wire cable that are based on a system of balance and tension, thru 1/5. Cecil, 16 E. 72nd (517-3605).

FRANTISEK KUPKA—Paintings, pastels and drawings, thru 12/15. Hoffeld & Co., 1020 Madison (734-5505).

SEYMOUR LIPTON—Recent metal sculpture, thru 1/8. Weintraub, 992 Madison (879-1195).

JUAN MARTINEZ—Series of loosely-painted portraits on newspaper and burlap, thru 12/8. Lefebre, 47 E. 77th (744-3340).

TEDDY MILLINGTON-DRAKE—Watercolors of the Greek island, Patmos, 12/6-1/12. Mazoh, 13 E. 76th (737-2203).

KEVIN MOSS—Paintings of empty city streets at night, thru 1/5. Fourcade, 36 E. 75th (535-3980).

MAX PECHSTEIN—Paintings, watercolors, and drawings by this German Expressionist, as well as works by other Brucke artists, including Heckel, Kirchner, Nolde, others, thru 12/31. La Boetie, 9 E. 82nd (535-4865).

ULLA RANTANEN—Compositions of stones and fallen branches in large-scale watercolors, thru 12/21. American-Scandinavian Foundation, 127 E. 73rd (879-9779).

WILLIAM S. SCHWARTZ—Modernist paintings, drawings and lithographs by a Russian-born artist, thru 12/29. Hirschl & Adler, 21 E. 70th (535-8810).

JUDITH SHEA—Recent work, thru 12/22. Willard, 29 E. 72nd (744-2925).

ROGER VIVIER—"Architecture du Frivole"—drawings, models and shoes from the 1950's to the present, with photographs by Erica Lennard, 12/4-1/19. Facade, 1044 Madison (744-4997).

JAMES MCNEILL WHISTLER—A show of 138 small works from over 40 private collections in the United States and Great Britain, commemorating the 150th anniversary of the painter's birth, thru 12/27. Knoedler, 19 E. 70th (794-0550).

HENRY H. WOLF—Portraits and self-portraits on canvas and on paper, thru 1/16. Marymount Manhattan, 221 E. 71st (472-3800).

HOSSEIN ZENDEROUDI—Calligraphic monotypes, 12/5-1/5. Taghinia-Milani, 1080 Madison (570-6173).

DOROTHY ZILKA—Long, irregularly-shaped paintings of land and seascapes, thru 1/5. Schlesinger-Boisante, 822 Madison (734-3600).

57th Street Area

JOHN AHEARN/RIGOBERTO TORRES—Two recent murals entitled "Back to School" and "C.C.N.Y. Series," thru 12/8. Brooke Alexander, 20 W. 57th (757-3721).

ROBERT ARNESON—A survey of drawings from the '70s and '80s, and a "Cycle of New Nuclear Drawings," thru 12/13. Frumkin, 50 W. 57th (757-6655).

JAMES BUTLER—Recent figure paintings and pastels, 12/4-22. De Nagy, 41 W. 57th (421-3780).

ENZO CUCCHI/ROBERT RAUSCHENBERG-/DONALD SULTAN—New paintings by all three. 12/5-1/5. BlumHelman, 20 W. 57th (245-2888).

ARTHUR G. DOVE—Paintings, drawings, watercolors and collages, thru 12/29. At Dintenfass, 50 W. 57th (581-2268), Salander-O'Reilly, 22 E. 80th (879-6606), and Mathes, 851 Madison (249-3600).

JEANNE DUVAL—Figure, still life and landscape paintings, thru 12/22. French, 41 W. 57th (308-6440).

MAX ERNST—Sculpture, including mysterious gargoyles, pictographic reliefs and fragments from the monumental "Capricorn" grouping, thru 12/31. Herstand, 24 W. 57th (664-1379).

DOMINIQUE FITCH-FEBVREL—Decoupages (papercuts in light boxes), with subject matter drawn from fairy tales, mythology and folk tales with women as the central characters, 12/6-1/12. Fitch-Febvrel, 5 E. 57th (688-8522).

SAM FRANCIS/BEVERLY PEPPER—New, multipanel abstract paintings/Table sculptures and columnar floor pieces. Thru 12/8. Emmerich, 41 E. 57th (752-0124).

MARY FRANK—New monotypes and sculpture, thru 12/15. Zabriskie, 724 Fifth (307-7430).

JUAN GENOVESE/JOHN PIPER—Newpaintings/Paintings and watercolors. 12/7-29. Marlborough, 40 W. 57th (541-4900).

AL HIRSCHFELD—Ink drawings, lithographs and etchings, thru 1/5. Felicie, 141 E. 56th (752-7567).

MALVINA HOFFMAN—Small bronze sculptures, as well as works by her contemporaries, including Gertrude Vanderbilt Whitney, others; thru 12/8. Berry-Hill, 743 Fifth (371-6777).

HANS HOKANSON/EMILY MASON—Carved wood sculptures/Colorful abstract paintings on paper, in oil. Thru 12/20. Borgenicht, 724 Fifth (247-2111).

GEORGE INNESS—Landscape paintings, thru 12/8. Findlay, 41 E. 57th (486-7660).

ROBERTO JUAREZ—New paintings and drawings of multi-cultural subjects that reflect the artist's interest in the paintings of Picasso, Matisse, Orozco, Bonnard, Hartley and Guston, 12/4-1/5. Miller, 724 Fifth (246-1625).

DONALD JUDD/MICHAEL GRAVES—Architectural drawings and furniture, 12/7-1/5/Drawings for Fitzgerald's *The Great Gatsby*, depicting the interiors, furnishings, architecture and landscape of the novel. 12/7-29. Protetch, 37 W. 57th (838-7436).

PAUL KANE—Drawings, 1982-1984, thru 12/29. Siegel, 24 W. 57th (586-0605).

MICHAEL LUCHS—Recent work, 12/5-1/5. Oscarsson Hood, 41 W. 57th (750-8640).

ANTINE NIVOLA—Female figures, carved or cast in travertine, bronze, wood and cement, in a series called "Sardinian Widows," thru 12/22. Washburn, at 42 E. 57th and 113 Greene (753-0546).

JANIS PROVISOR—Paintings inspired by the Colorado landscape, thru 12/22. Solomon, 724 Fifth (757-7777).

HARVEY QUAYTMAN—New paintings, thru 12/12. McKee, 41 E. 57th (688-5951).

STEPHANIE ROSE—Large-scale oil paintings with both figurative and abstract forms, thru 12/15. Getler-/Pall/Saper, 50 W. 57th (581-2724).

HARRIET SHORR/DAVID HENDRICKS—Large-scale still life paintings/Drawings of landscapes and cityscapes. Thru 12/22. Fischbach, 24 W. 57th (759-2345).

SAUL STEINBERG—New work, 12/7-1/5. Pace, 32 E. 57th (421-3292).

JESSICA TCHEREPNINE—Botanical watercolors, thru 12/7. Horticultural Society of New York, 128 W. 58th (757-0915).

MARK TOBEY—Paintings and prints, thru 1/5. Rosenberg, 20 W. 57th (757-2700).

NIGEL VAN WIECK—Strongly symbolic figure paintings addressing dangerous relationships between men and women, 12/4-29. Tatistcheff, 50 W. 57th (664-0907).

East Village

ROSS BLECKNER—A 10' x 14' painting made specifically for this gallery space entitled "The Oceans," plus smaller paintings relating to the theme of water, thru 12/30. Nature Morte, 204 E. 10th (420-9544).

MARCY BRAFMAN/NINI BIBOW—Abstract paintings by both. Thru 12/15. Smith, 339 E. 10th (473-5995).

MICHAEL CHANDLER/GARTH EVANS/JOE SMITH—Recent sculpture by all three. 12/5-30. Wolff, 513 E. 6th (460-5844).

MARK DEAN—Paintings of solitary figures in landscapes, thru 12/9. Sharpe, 328 E. 11th (777-4622).

DANA BRYAN GARRETT—Symbolic paintings of haunted, visionary landscapes, thru 12/30. Garet, 204 E. 10th (475-8701).

MICHAEL MCCOLLUM—Figurative drawings in oil stick and monoprints, thru 12/23. Area X, 200 E. 10th (477-1177).

HANS-GERD MEHRTENS—Paintings and totemic sculpture, 12/6-1/6. Pictogram, 443 E. 9th (865-5476).

MARILYN MINTER/CHRISTOF KOHLHOFER—Large-scale paintings with both figurative and abstract elements, collaborated on by these two artists; also collages by Buster Cleveland in the installation room, thru 12/23. Gracie Mansion, 167 Ave. A (477-7331).

RICK PROL—Paintings that depict life in the East Village, starting at Avenue D, thru 12/9. B-Side, 543 E. 6th (477-6792).

RHONDA WALL—Paintings and drawings inspired by East Village life, thru 12/23. Sensory Evolution, 443 E. 6th (505-9144).

SoHo and Tribeca

ADOLF BENCA—Works on paper with classical mythology as a theme, thru 12/12. Twining, 568 Broadway (674-2070).

ALIGHIERO E. BOETTI—New work by a leading member of "Arte Povera," thru 12/22. Weber, 142 Greene (966-6115).

SARAH CANRIGHT—New paintings, thru 12/8. Adler, 578 Broadway (925-3336).

NORMAN COHN/GARRY NEILL KENNEDY/KRZYSZTOF WODICZKO—Portraits/Figure paintings/Documents of public projections. Thru 12/22. 49th Parallel, 420 W. Broadway (925-8349).

EVELYN ELLWOOD/THEODOROS STAMOS—Abstract pastel drawings/"Infinity Field" tapestries and paintings. Thru 12/29. Meisel, 141 Prince (677-1340).

FRANK GEHRY—Lamps in the forms of fish and snakes, made of colored, hand torn chips of formica, illuminated from within, thru 12/22. Metro Pictures, 150 Greene (925-8335),

APRIL GORNIK—Visionary landscape paintings with both abstract and representational characteristics, thru 12/8. Thorp, 103 Prince (431-6880).

JOHN HERSEY—Large-scale abstract paintings that refer to landscape, plus drawings and etchings, thru 12/7. Hirondelle, 476 Broome (925-1538).

PETER HUTCHINSON—"Mountain Grammar"—collages of photographs and painting with a line of text beneath, thru 12/22. Gibson, 568 Broadway (925-1192).

NEIL JENNEY—Recent paintings, thru 12/22. Oil & Steel, 157 Chambers (964-1567).

DONALD JUDD—New sculpture, thru 12/15. Castelli, 420 W. Broadway (431-5160).

BETTY KLAVUN—Recent collages, small reliefs and terra-cottas, thru 12/8. Ingber, 460 W. Broadway (674-0101).

HEDY KLINEMAN—Fashion portraits of fashionable people, thru 12/8. Bouckaert, 100 Hudson (925-6239).

LEORA LAOR/GRANT DRUMHELLER—Recent large format color photographs showing figures covered with blue-black mud, in a series titled "Dead Sea"/Romantic figurative paintings on a monumental scale, inspired by mythology and religion. 12/6-1/5. Cutler, 164 Mercer (219-1577).

LES LEVINE—Large-scale polaroids, giant watercolors and plasticene models for media projects, thru 12/8. Greenwald, 181 Mott (219-1642).

JOE LEWIS—Drawings, objects, and prints, thru 12/22. Manhattan Art, 81 Greene (219-2007).

MELISSA MEYER—Paintings and drawings, 1980-1984; thru 12/29. Exit Art, 578 Broadway (966-7745).

JU MING/LIN EMERY AND JAMES DREW—New bronze sculptures inspired by Tai Chi movements/An audio-kinetic sculptural installation that is an interpretation of the death of Thomas a Becket. Thru 12/29. Hutchinson, 138 Greene (966-3066).

MATT MULLICAN—Recent works in granite and stained glass, also banners and paintings, thru 12/29. Boone, 417 W. Broadway (431-1818).

JOHN OKULICK—New wall sculptures that make reference to architecture, spacecraft and freeways, 12/8-1/16. Hoffman, 429 W. Broadway (966-6676).

RICK PROL—Expressionistic paintings, thru 12/22. Bromm, 90 W. Broadway (732-6196).

MICHAEL ROSS—New paintings, 12/5-1/5. Semaphore, 462 W. Broadway (228-7990).

KENNY SCHARF—New paintings, thru 1/5. Shafrazi, 163 Mercer (925-8732).

GEORGE SCHNEEMAN—An annual "Christmas store" installation, thru 1/5. Red Studio, 301 Church (219-8239).

KEITH SONNIER—Tokobashira series, thru 12/15. Castelli, 142 Greene (431-6279).

EDVINS STRAUTMANIS—Paintings, drawings, and monotypes with skulls as a central image, thru 12/15. Kerr, 76 Greene (219-0395).

HANNAH WILKE—Polychrome ceramic sculpture, ranging from tabletop pieces to major floor pieces, thru 12/29. Feldman, 31 Mercer (226-3232).

ROBERT WILSON—Drawings, thru 12/22. Cooper, 155 Wooster (674-0766).

Other

ROMARE BEARDEN—Watercolors from "The Obeah Series,"thru 12/15. Cordier & Ekstrom, 417 E. 75th (988-8857).

GIOVANNI BOLDINI—Portraits by a late 19th century Italian painter, depicting the demi-mondaine world of Paris, thru 12/22. Grey Art Gallery, 33 Washington Place (598-7603).

RICHARD HOFMANN—Paintings of heaven and hell, 12/8-1/12. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

JOYCE KOZLOFF—A proposal for a mural in the Harvard Square Subway Station, which will be an architecturally-scaled mosaic composed of hand-painted earthenware tiles, thru 12/9. P.S. 1, Institute for Art and Urban Resources, 46-01 21st St., Long Island City, Queens.

AUGUSTUS SAINT-GAUDENS—Bronze reliefs, busts, medals, plaster casts, gilded reductions, statues and photographs, thru 12/19. Cooper Union, 7th St. at Third Ave. (254-6300).

RUFINO TAMAYO—Paintings from 1937-1977, showing his progression from Mexican Surrealism to an exploration of color, surface and other formal values, and finally, to a preoccupation with universal symbols, thru 1/31. Martin, 213 E. 49th (980-8104).

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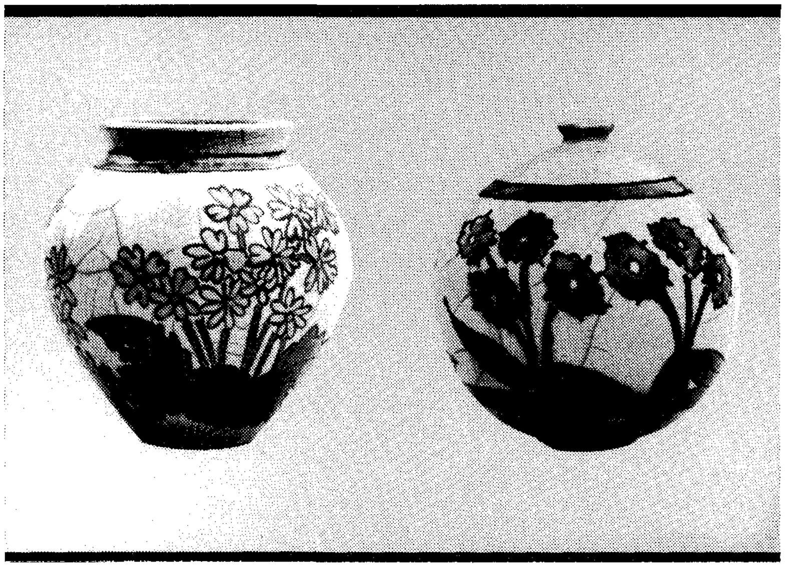

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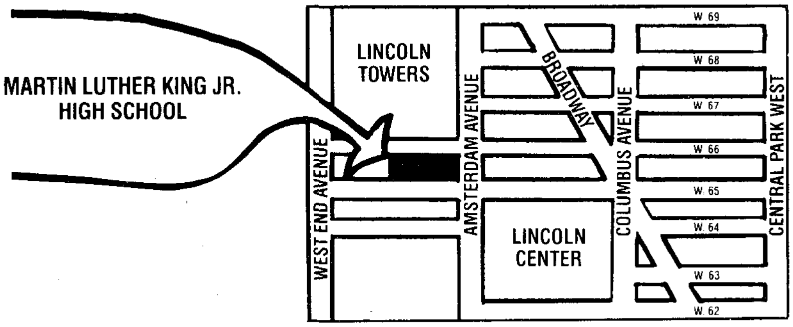

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ART

CONSTANTIN XENAKIS—Paintings with stenciled imagery repeated over and over again, 12/6-29. Perlson, 430 W. 14th (675-7503).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). 19th and 20th century paintings by Chagall, Dubuffet, Klee, Leger, Pissarro, others; thru 12/8.

CDS—13 E. 75th (772-9555). Paintings by Latin American artists, including Dr. Atl, Botero, Kahlo, Lam, Rivera, others; thru 1/5.

COLNAGHI—26 E. 80th (772-2266). English portraits, paintings, and watercolors by Gainsborough, Lawrence, Reynolds, Romney, others; thru 12/20.

CORSINI—162 E. 63rd (371-6455). Paintings by Castiglione, Daddi, Fra Angelico, others; thru 12/8.

ERICSON—23 E. 74th (737-6155). "Winter Solstice"--interpretations of winter by Anastasi, Bradshaw, Hadjipateras, Handorff, McCabe, Newhall, Quijada, Stamos, Vogel, White, others; thru 12/22.

FOXWORTH—33 E. 65th (772-3460). "The Gold Show"--paintings and sculpture by Berg, Brauner, Dali, Hart, Man Ray, Simon, others; thru 12/15.

FRIEDMAN—26 E. 82nd (794-8950). Fifty years of chair design, with works by Breuer, Eames, LeCorbusier, Mackintosh, Mollino, others; thru 2/14.

GRAHAM—1014 Madison (535-5767). Contemporary British pottery by Coper, Feibleman, Johns, Price, Rie, others; thru 1/19.

IBM GALLERY OF SCIENCE AND ART—Madison at 56th (407-6100). Art of the Northwest Coast American Indian, thru 12/29.

KOVESDY—895 Madison (737-4563). Art of the 'twenties by Bakst, Gontcharova, Ladanyi, Weininger, others; thru 2/31.

MARBELLA—28 E. 72nd (288-7809). Romantic landscapes by American painters, including Bierstadt, Hallowell, Lawson, Sloan, others; 12/4-2/2.

MCCARRON—1014 Madison (772-1181). Engravings, etchings and drawings by 16th-18th century masters, including Bernini, Bruegel, others; thru 12/31.

SACHS—980 Madison (734-7795). Paintings and sculpture by gallery artists and new talent; thru 1/2.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Noguchi, Rauschenberg, Rivers, others; thru 12/31.

TAITTINGER—1089 Madison (570-6767). 19th & 20th century French paintings by Bonnard, Boudin, Manguin, Signac, Utrillo, others; thru 12/22.

VANDERWOUDE TANANBAUM—24 E. 81st (879-8200). Artists' toys, to benefit the Big Apple Circus, by Amenoff, Frank, Gross, Haring, Marisol, others; 12/6-29.

57th Street Area

BASKERVILLE & WATSON—24 W. 57th (582-0058). Paintings by Bialobroda, Blair, Miller, Rosenberg; thru 12/20.

GRAND CENTRAL—24 W. 57th (867-3344). "Masters of the American West," with paintings and sculpture by Blakelock, Dallin, Johnson, Leigh, Remington, others; 12/4-30.

GRUENEBAUM—38 E. 57th (838-8245). Graphic work by Gechtoff, Hartigan, McNeil, Vicente; 12/4-31.

HEIDENBERG—50 W. 57th (586-3808). Miniature paintings, sculpture, drawings and prints by 60 artists, to benefit The American Cancer Society; 12/6-1/5.

MARKEL—50 W. 57th (581-1909). Fourth Annual Artist's Book Show; 12/4-29.

PEARL—38 E. 57th (838-6310). Works incorporating plastic products, by Greene, Hill, Johns, Pfaff, Rauschenberg, Stella, others; 12/4-1/5.

ST. ETIENNE—24 W. 57th (245-6734). "Arnold Schoenberg's Vienna"—paintings by Schoenberg and his contemporaries, including Gerstl, Klimt, Kokoschka, Schiele; thru 1/5.

SAMUELS—11 E. 57th (355-6444). Paintings, drawings and sculpture from the 14th-20th century, including works by Raphael, Tiepolo, Vermeer, Watteau, others; thru 12/21.

SCHOELKOPF—50 W. 57th (765-3540). "Nine Realists Revisited: 1963-1984," with works by Anderson, Bell, Bruder, Flack, Georges, Laderman, Matthiasdottir, Pearlstein, Tillim; 12/8-1/2.

SEIGEL—24 W. 57th (586-0605). 24"x 24" paintings by 24 artists, including Craddock, DiGiorgio, LaNoue, Scully, others; thru 12/29.

TILTON—24 W. 57th (247-7480). Collaborative Projects Inc. will hold its 5th annual A. More Christmas Store, with creative gifts made by artists, from 50 cents to $50; 12/4-22.

East Village

AVENUE B—167 Ave. B (473-4600). The "Anti Art-Boutique Show," with works by gallery artists; 12/5-23.

INTERNATIONAL WITH MONUMENT—111 E. 7th (420-0517). "Semi(op)tics," with works by Belcher, Di Bennedetto, Nash, Robbins, others; thru 12/23.

PAINTING SPACE AT P.S. 122—150 First Ave.(966-4583). "Animal Reproduction"--work that has to do with the phenomenon of disassociation of animals from nature, by Bacon, Flynn, Fuchs, Jaar, Pierson, Stryker, Weller; thru 12/31.

P.P.O.W.—216 E. 10th (477-4084). Food as political and social metaphor in art by Benney, Bidlo, Grove, Marcus, Robinson, others; 12/6-1/13.

SALVADOR—216 E. 10th (228-3165). "Fusion"--paintings, sculpture and photographs by Carey, Elaine, Lerman, Peterka, Travanti; thru 12/30.

SEMAPHORE EAST—157 Ave. B (475-2130). "Urban Landscapes" by Dickson, Jenkins, Perlman, van Dalen, Wong, others; thru 1/6.

Soho and Tribeca

ARTISTS SPACE—223 W. Broadway (226-3970). "Forced Sentiment," organized by Robert Longo, with works by Coates, Doran, Koivisto, Larmon, Otterson, Parrino, Surprenant; 12/8-1/12.

BLOM & DORN—164 Mercer (219-0761). Paintings by Marchand, Menses, Norgard, R.C.A , Tremblay; 12/4-30.

CASTELLI—420 W. Broadway (431-5160). A ten-day exhibit and art sale to benefit the Merce Cunningham Dance Company, hosted by Paula Cooper and Leo Castelli; thru 12/8.

55 MERCER—(226-8513). Works by Armstrong, Goodell, Hewitt, Holl; thru 12/15.

14 SCULPTORS—164 Mercer (966-5790). Sculpture by gallery artists, thru 1/5.

GERMANS VAN ECK—420 W. Broadway (219-0717). "Objects" by Beuys, Christo, Cornell, Duchamp, Fischer, Salazar, others; 12/6-22.

HENOCH—80 Wooster (966-0303). "Master Furniture Makers of the '80s," thru 12/30.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Three-dimensional wall works in a variety of media by Davidson, Espinosa, Michael, Searles, others; thru 1/6.

KNOWLTON—153 Mercer (431-8808). Eight emerging painters were asked to choose an older artist whose work has inspired them--works by both will be shown; 12/8-1/9.

SANDER—51 Greene (219-2200). Sculpture by Fahlstrom, Oppenheim, Walliker, Wesselman, others; thru 1/19.

SONNABEND—420 W. Broadway (966-6160). New works by gallery artists, including Bochner, Bommels, Gilbert & George, Kounellis, Winters, others; thru 12/17.

STELLWEG-SEGUY—169 Mercer (219-1320). "Soul Catchers," with works by Aycock, Beuys, Levine, Marisol, Maron, others; thru 1/12.

STOLER—13 White (966-5090). Costumes as art by Dine, Kushner, Shea, Sherman, Tuttle, Wegman, others; thru 1/5.

TOLL—146 Greene (431-1788). Drawings by Artschwager, Borofsky, Fischl, Gianakos, Morley, others.; 12/6-22.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, Broadway at 155th (368-5900). 36th Annual Purchase Exhibition, and a sale of selected works by Eugene Speicher from the Academy's private collection; thru 12/16.

BACA DOWNTOWN—111 Willoughby St., Brooklyn (596-2222). "The Xmas Tree Show," with works by Acconci, Cockrill/Judge Hughes, Henes, D. Jack Solomon, others; thru 12/22.

LEHMANN COLLEGE—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731). Paintings, drawings and sculpture from the 20th century collection of the Metropolitan Museum of Art, thru 1/6.

PRATT MANHATTAN CENTER—Lexington at 30th (718-636-3517). Paintings, sculpture, and mixed-media works by artists of American Indian extraction; thru 12/18.

P.S.1—46-01 21st St., Long Island City, N.Y. (784-2084). "Underknown," curated by Henry Geldzahler, with works by Auerbach, Briggs, Brodie, Drummond, Murch, others; thru 12/9.

Photography

DIANE ARBUS—Portraits taken on assignment, between 1960 and 1971, for such magazines as *Esquire, Glamour, Harper's Bazaar,* 12/4-1/5. Miller, 724 Fifth (246-1625).

JOAN BARON—Photographs of Manhattan street sculpture, 12/4-29. Photographics Unlimited, 43 W. 22nd (255-9678).

COOPER UNION—41 Cooper Sq. War Torn: Survivors and Victims of the Late Twentieth Century, features the work of 31 internationally known war photographers, thru 12/13.

DAIRY—Central Park. "Stereographs: The Victorian World in 3-D," thru March 1985.

RUSSELL DRISCH—Large-scale painted photographs and 3-dimensional photographic wall pieces, thru 12/21. Pfeifer, 568 Broadway (226-2251).

DOUGLAS FAULKNER—Undersea photographs of marine nature, thru 1/12. Neikrug Photographica, 224 E. 68th (288-7741).

MICHAEL GEIGER—Color still lifes of fruits and flowers arranged amidst personal memorabilia, 12/4-28. Wolf, 30 W. 57th (586-8432).

HUDSON CENTER—105 Hudson (966-1399). "Magnum Photographs: Vintage/Contemporary," with works by Capa, Cartier-Bresson, Griffith, Morath, others; thru 12/22.

I.C.P.—Fifth Ave. at 94th (860-1777). "Life: The Second Decade, 1946-1955," with photographs by Bourke-White, Capa, Halsman, Mili, Parks, Smith, others; thru 1/13.

MARCUS LEATHERDALE/ROBERT MAPPLETHORPE/LAURIE SIMMONS—Three individual views for advertising various products. 12/4-1/12. McCoy, 19 E. 71st (570-2131).

GEORGE LEMOINE—A photographic history of Radio City Music Hall, thru 1/10. Radio City Music Hall, 50th St. and Sixth Ave. (246-4600).

JOHN ROBERTSHAW/STEPHEN FRAILEY-GARY GREEN—Dramatic moments in cine-noir films shot from a television screen/Large laminated black-and-white photographs of photographs from the '50s/Photographs with a surrealistic isolation. Thru 12/15. 303 Park South (533-0777).

WALTER ROSENBLUM—Photographs of people of the South Bronx, thru 1/6. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731).

GEORGE SEELEY—Figure studies in landscapes by a photographer who showed his work at Stieglitz's "291," thru 12/1. Miller, 724 Fifth (246-1625).

SOHO PHOTO—15 White (226-8571). Photographs by Frank, Gentieu, Padernacht, Volkmann, Woolner, others; thru 12/7.

MARLY STONE—"Fallen Angel and The End of the World"—two series of hand-manipulated black-and-white photographs, 12/6-31. Manes, 177 Prince (505-5722).

CHARLES TRAUB/GARRY WINOGRAND—Color photographs/A retrospective of the late photographer's work. 12/5-1/12. Light, 724 Fifth (582-6552).

WAVE HILL—675 W. 252, Bronx (549-3200). "Flower as Image in 20th Century Photography"—works by Atget, Callahan, Dahl-Wolfe, Devine, Groover, Hockney, Shore, others; thru 1/6.

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India...Asante: Kingdom of Gold; thru 3/17...Ban Chiang: Discovery of a Lost Bronze Age; thru 1/28... Origami Holiday Tree; thru 1/6...Titian Ramsay Peale, 1799-1885; thru Spring '85.

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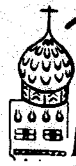
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BROOKLYN MUSEUM—188 Eastern Pkwy. (638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms... Gowns by Grès; thru 1/6. . .....Six in Bronze; thru 1/6...Light of Asia: Buddha Sakyamuni in Asian Art; thru 2/10...Curators Choice IV: Quilts; thru Jan.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Objects of Adornment: Five Thousand Years of Jewelry from the Walters Art Gallery, Baltimore; thru 1/6...American Art Pottery; thru 1/25...European Illustration: 1974-1984; thru 2/3...Embellished Calendars; thru 2/24.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted. James Abbott McNeill Whistler (1834-1903); thru 2/3.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters-. . .Collection Gallery: Norris Embry; thru 12/16...Horst Antes: Votives; thru 2/3...Robert Motherwell; 12/7-2/3.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity... Coins Reveal... Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...Tefila—Dina Recanati Sculpture; thru 2/5...Larry Rivers - The History of Matzah: The Story of the Jews; thru 1/25...White City: International Style Architecture in Israel; thru 2/17...The Jewish Heritage in American Folk Art; thru 3/15...Fantasy and Form in the Hanukkah Lamp; thru 2/3.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . . . Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... African Ivories; thru 12/30... Te Maori: Maori Art from New Zealand Collections; thru 1/6. . . . . The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections; thru 3/3...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16... van Gogh in Arles; thru 12/30...The Camera and the Photograph: Images in Light..... Erastus Salisbury Field; thru 1/6...Portugal and Porcelain: A little-known chapter in European ceramic history; thru 2/3...French Drawings Recently Acquired: 1975-1984; thru 2/10...Annual Christmas Tree and Baroque Creche Display; thru 1/6...Photographs from the Museum's Collections; 12/4-1/27...The Cloisters, Fort Tryon Park (923-3700). Medieval Collection-...Annual Christmas Display; 12/4-1/6.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation. George Frideric Handel, 1685-1759; thru 2/17...Renaissance Artists: Letters and Documents; thru 2/24...Small Mischief; thru 2/24.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Erastus Salisbury Field; thru 12/9.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo . . .Faces out of the Mists; thru 1/20...Out of the Mists: Northwest Coast Art; thru 12/29... Native Tastes; thru 1/20.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr. . . . . Queens, Courtesans and Cavaliers; thru 1/6. . . . . New York's Daring; thru 1/6...Cream of the Crop: The New Couture; thru 6/16...Theatre Museum, 1515 Broadway. Broadway to Hollywood: Great Plays into Great Movies; 12/5-11/10.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing. . .. ...'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern; thru 1/15.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection. . .Spanish Painters in Search of Light; thru 1/15.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Tues.-Sun. 12-6. Closed Mon. $2.50; students & seniors $1.50, children free. Difference: On Representation and Sexuality; 12/8-2/3.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps. . . . . Visions of Liberty; thru 1/13... Firefighting on Parade: 1700-1865... The City Comes of Age: The Society Reminisces on its 180th Birthday; thru 2/3.....A Pageant of Heraldry in Britain and America; thru 1/27... Baroness Hyde de Neuville: Sketches of America, 1807-1822; thru 3/17.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. . ...American Scenery: The Art of John and John William Hill; thru 1/15...Literary Gifts; thru 5/31...New York's Little Flower: LaGuardia As Mayor; thru 12/7...Music by Richard Rodgers; thru 2/2...Art in Print: A Tribute to Robert Blackburn; thru 1/10...Women of Courage; 12/6-2/28.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested... Joseph Ternbach Conservator/Collector; thru 1/13...Puppet Arcade; 12/8-1/13.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus. . . .Robert Kushner: Paintings on Paper; thru 12/9...The Third Dimension: Sculpture of the New York School; 12/6-3/3. **Whitney Museum at Philip Morris**, 42nd at Park (878-2550). On 42nd Street: Artists' Visions; thru 12/5.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 12/4 at 10 & 2: Fine Japanese Prints and Illustrated Books. On view from 11/30. 12/4 at 3: Important Hebrew Printed Books and Manuscripts. On view from 11/29. 12/5 at 10 & 2: Important Jewels. On view from 12/1. 12/7 at 10 & 2: American Paintings, Drawings and Sculpture. On view from 12/1. **East**, 219 E. 67th St. (570-4141). 12/4 at 10 & 2: Collectibles: Costumes, Textiles, Toys and Dolls. On view from 11/30. 12/4 at 3:30: Sale of Mechanical Music including the Collection of Mr. Maurice Herr. On view from 12/1. 12/8 at 1: The John Basmajian Collection of Walt Disney Animation Art. On view from 12/1.

DOYLE—175 E. 87th St. (427-2730). 12/4 at 10 & 2: Important Estate Jewelry: featuring property from the estate of 'Count Basie'. On view from 12/1. 12/5 at 10: Furniture and Decorations including Paintings, Silver, Porcelain and Rugs. On view from 12/1.

PHILLIPS—406 E. 79th St. (570-4830). 12/5 at 11: Furniture, Decorations, Paintings and Silver. On view from 12/1. 12/8 at noon: Lead Soldiers, Toys, Miniature Books, and Collectors Corkscrews. On view from 12/1.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 12/3 at 2: Important Chinese Ceramic Sculpture: Selected Masterpieces from the Schloss Collection. On view from 11/28. 12/3 at 2, 12/4 at 10:15 & 2: Sotheby's Arcade Auctions: Jewelry. On view from 11/29. 12/4 at 10:15 & 2: Fine Chinese Ceramics and Works of Art. On view from 11/28. 12/4 at 7: A Furthur 97 Highly Important Hebrew Manuscripts, from the Collection formed by the late David Solomon Sassoon. On view from 11/29. 12/5 at 10:15 & 2, 12/6 at 2: Important Jewelry including Antique and Period Jewelry. On view from 11/30. 12/5 at 10:15: Fine Chinese Paintings. On view from 11/28. 12/5 at 9:30: Sotheby's Arcade Auctions. On view from 12/1. 12/5 at 10:15 & 2: Valuable Hebrew Printed Books, property of the Valmadonna Trust. On view from 11/29. 12/6,7 at 10:15: Fine Judaica: Books, Manuscripts and Works of Art. On view from 11/29. 12/6 at 10:15 & 2: Important American 19th & 20th Century Paintings, Drawings and Sculpture. On view from 12/1. 12/8 at 10:15 & 2: Important American Furniture, Folk Art, and Related Decorative Arts. On view from 12/1. 12/8 at 10:15 & 2: Sotheby's Arcade Auctions. On view from 12/1.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

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Concerts

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Monday, December 3

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor; cellist Fred Sherry. Hanson's Symphony No. 4; Nicolas Roussakis's *Fire and Earth and Water and Air* (N.Y. premiere); Mario Davidovsky's Divertimento for Cello and Orchestra (world premiere); Sydney Hodkinson's *Bumberboom* (N.Y. premiere). Alice Tully Hall at 8. $6-$12.

RUSSELL SHERMAN, pianist. Works by Beethoven and Liszt. Carnegie Hall at 8. $6-$12.50.

ELVIRA GREEN, mezzo-soprano, with pianist Larry Woodard and cellist Robert Cafaro. Merkin Concert Hall at 8. $8.

U2/CLANNAD—Radio City Music Hall at 8. Sold out.

NORTH/SOUTH CONSONANCE—Ensemble members, with composer-pianist Max Lifchitz, violinist Israel Chorberg, oboist Matthew Sullivan, and special guest Jose Serebrier. Music of Latin American composers living and working in the U.S.A., including Serebrier, Nobre, de la Vega, Lifchitz, Cordero. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $8.

TWO ENSEMBLES IN CONCERT—Jazz program, with two different groups of performers. N.Y.U. Loeb Student Center, W. 4th St. and LaGuardia Pl. (598-3491), at 8. $2.

STUART DUNKEL, oboist, with an instrumental ensemble. Works by Mozart, Britten, Donizetti, Albinoni. Graduation recital, at Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

ANN ZALKIND, pianist/**STAN KURTIS,** violinist. Works by Scarlatti, Schumann, Granados, Chopin, Debussy. Bargemusic, Fulton Ferry Landing, Brooklyn (624-4061), at 7:30. $6.

BROOKLYN COLLEGE CHAMBER CHORUS, Harry Saltzman conductor; cantor David Negron. Works by Senfl, Isaac; Christmas lullabies by Byrd, Pygott, Zanguis; Christmas Gregorian chants. Whitman Stage, near Flatbush and Nostrand Aves., Brooklyn (434-1900), at 12:15. Free.

JAZZ ENSEMBLES—At 8. $3. See directly above for address.

PETER TRIPPI, vocalist-accordionist. All Communities Arts, Gravesend Church, Ave. P and E. 12th St., Brooklyn, at 8:30. Free.

NOTA BENE CONTEMPORARY ENSEMBLE, David Gagne conductor. Queens College Aaron Copland School of Music, L.I.E. and Kissena Blvd., Flushing, at 12:30. Free.

Tuesday, December 4

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Ivry Gitlis. Mozart's *Three German Dances*; Carter's *Symphony of Three Orchestras*; Ravel's *Tzigane*; Chausson's *Poeme*; Saint-Saens's *Introduction and Rondo Capriccioso.* Avery Fisher Hall at 7:30. $6-$30.

JAN DEGAETANI, mezzo-soprano, with pianist Gilbert Kalish. Songs by Duparc, Tchaikovsky, Davidovsky, Wernick, Crumb, Schumann (Goethe and Rueckert *lieder*), Copland, Ives. Carnegie Hall at 8. $6-$12.50.

PETER KATIN, pianist. Recital of works by Liszt. Merkin Concert Hall at 8. $8.50.

THOMAS RIEBL, violist, with pianist Deborah Sobol. Works of Brahms, Rudi Spring (world premiere), Enesco, Shostakovich. Alice Tully Hall at 8. $8.

RICHARD NANES, composer-pianist. His own works. Trinity Church, Broadway at Wall St., at 12:45. Free.

DORIAN WIND QUINTET, with pianist Carolyn Stoessinger. Bach's Concerto After Vivaldi, arr. by Rechtman; Bennett's Concerto for Wind Quintet (N.Y. premiere); Mozart's Piano Quintet, K. 452. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (678-6888), at 7. Free.

CARRIE FEINER, classical pianist. The Galleria Atrium, 115 E. 57th St., at 12:30. Free.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

RONNIE KAHN, vocalist-musician. JASA-Starrett City, 1540 Van Siclen Ave., Brooklyn, at 1:15. Free.

Wednesday, December 5

RUDOLF SERKIN, pianist. Beethoven's Sonatas No. 24 and No. 26, and the 33 Variations on a Waltz by Diabelli, Op. 120. Carnegie Hall at 8. $14-$25.

JUPITER SYMPHONY, Jens Nygaard conductor; pianist Richard Goode, soprano Nan Nall. Bach's Suite No. 1 in C; Schubert's Symphony No. 5; Thomson's Stabat Mater; Mozart's Piano Concerto, K. 453. Alice Tully Hall at 8. $6-$10.

SHLOMO CARLEBACH—Jewish-Heritage series concert; a program of voice, guitar, and storytelling. Merkin Concert Hall at 8. $10.

PICCOLODEON (N.Y. debut)—Laurence Trott, piccolo and alto flute; Sara Cutler, harp; William Moersch, percussion. Premiere of Marvin Feinsmith's *Noah*; Renaissance, Baroque, and folk works. Carnegie Recital Hall at 8. $8.50.

EARL HOWARD AND ENSEMBLE—"Music at the Crossroads: Jazz and Beyond." Whitney Museum at Philip Morris Sculpture Court, Park Ave. and 42nd St., at 6. Free.

FESTIVAL OF 20TH-CENTURY MUSIC—Manhattan Contemporary Ensemble. Works of Cage, Babbitt, Wuorinen, Drummond, Cortese. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

KENNY BURRELL, guitarist. Midtown Jazz at Midday. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at noon. $2.

CAROL DONN TRAINOR, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

EMPIRE BRASS QUINTET—Purcell, Ravel, work in progress by Kim, and seasonal music. Mannes College of Music, 150 W. 85th St. (580-0210), at 7. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

JAIME BOLIPATA, pianist. Works by Schumann, Copland, Beethoven, Bolipata. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., at 12:30. Free.

LEHMAN COLLEGE STRING QUARTET—Haydn, Dvorak. Music Building, Bedford Park Blvd. West and Goulden Ave., Bronx, at 12:30. Free.

COLLEGIUM, Stoddard Lincoln director. Brooklyn College Whitman Stage, near Flatbush and Nostrand Aves., Brooklyn, at 12:15. At 5:30, an informal pillow-and-chair student recital. Both free.

QUEENS COLLEGE VOCAL ENSEMBLE, Paul Maynard director. Queens College Aaron Copland School of Music, L.I.E. and Kissena Blvd., Flushing, at 12:30. Free.

Thursday, December 6

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Christian Altenburger; soprano Carole Farley. Schubert's *Rosamunde* Overture; Berg's Violin Concerto; Schubert's Symphony No. 6; Three Fragments from Berg's *Wozzeck.* Avery Fisher Hall at 8. $6-$30. Note: open rehearsal of this program Thurs. only, at 9:45 a.m.; $3.

BACH BY TURECK—Tureck Bach Players, Rosalyn Tureck conductor-pianist; flutist Paula Robison; violinist Mark Peskanov. Bach program, including the Violin Concerto in g, Clavier Concerto No. 5, Triple Concerto in a, Trio Sonata from *Musical Offering,* and the Brandenburg Concerto No. 5. Carnegie Hall at 8. $6-$12.50.

KURT OLLMAN, baritone, with pianist Michael Pisani. A program of French art songs by Rameau, Poulenc, Gounod, Caplet, Debussy, others. Merkin Concert Hall at 8. $10.

ALISON DEANE, pianist. Works of Beethoven, Schubert, Chopin, Scriabin, Chanler, Prokofiev, Still, Walker. Alice Tully Hall at 8. $8.

BEAUX ARTS TRIO—Haydn's Trio No. 26; Brahms's Trio in B, Op. 8, No. 1; Saint-Saens's Trio in F, Op. 18. Metropolitan Museum at 8. $12.

BENNETT LERNER, pianist. Faculty recital; music of Tcherepnin. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

TAFELMUSIK—"Parts of the Whole," music for flute, oboe, cello, and harpsichord, by Telemann, Carter, others. Carnegie Recital Hall at 8.

NEW YORK WOMEN'S CHORUS, Gail Berman conductor. Holiday program; Britten's *A Ceremony of Carols*; Brahms's *Four Songs.* Madison Avenue Baptist Church, at 31st St. (781-1463), at 8. $7.50; in advance, $5.

GUILD OF COMPOSERS CONCERT—Performers include the Arioso Trio, the New Calliope Singers, violinist Rolf Schulte, pianist Robert Pollock, others. Music by Zemlinsky, Rausch, others. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

MANHATTAN JAZZ ENSEMBLES—Manhattan School of Music, Broadway at 122nd St., at 8. Free.

STUDENT CHAMBER-MUSIC ENSEMBLES—Works of Beethoven, Mozart, others. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

JUILLIARD STUDENTS—Brahms program. Olympic Tower atrium, Fifth Ave. and 51st St., at 5:30. Free.

JULIUS GROSSMAN ORCHESTRA—Works of Mozart, Britten, Borodin, Tchaikovsky. Katharine Engel Center, 241 W. 72nd St., at 2. Free.

WILLIAM DOPPMANN, pianist/**IK-HWAN BAE,** violinist/**GARY HOFFMAN,** cellist. Beethoven's Piano Trio in E-flat; Brahms's Piano Trio in c. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $8.

Friday, December 7

NEW YORK PHILHARMONIC—See 12/6. Today, at 2.

JUDY COLLINS IN CONCERT—Carnegie Hall at 8. $10.50-$18.50.

BEAUX ARTS TRIO—See 12/6.

ELEANOR ROOSEVELT 100TH-BIRTHDAY CELEBRATION—Joseph Eger conducts the Youth Symphony for United Nations and Cicely Tyson and Eva Marie Saint will read from Mrs. Roosevelt's writings. Beethoven's *Prometheus* Overture and Symphony No. 3, "Eroica"; Ives's *Unanswered Question*; Zwilich's *Celebration.* Avery Fisher Hall at 7:30. $10-$125 (873-2872).

VIVA LA ZARZUELA!—Arias and duettos, sung by soprano Carmen Bejarano, baritone Mario Valdivielso. Carnegie Recital Hall at 8. $8, $10.

MUSIC FROM JAPAN—The New Amsterdam Ensemble, other singers and instrumentalists. New Japanese and American music by Yoshimatsu, Powell, Satoh, Tsubonoh, Loeb, Husa. Asia Society, 725 Park Ave. at 70th St. (288-6400, ext. 286), at 8. $10, $20.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Arturo Delmoni conductor and violinist. Mozart's Violin Concerto No. 3; excerpts from Wagner's *Die Meistersinger*, and the Prelude to Act III of his *Lohengrin*; Brahms's Symphony No. 2. Trinity School, Columbus Ave. and 91st St., at 8. $8.

NORTH/SOUTH CONSONANCE—William Schimmel, accordionist-composer; flutist Barbara Boutsikaris, clarinetist Cynthia Gittleman. Luening, Lifchitz, Hardish, Schimmel, Hall, Vazquez, Elkies, Calhoun. Arcana Studio, 40 E. 19th St., at 8. $5.

THE STYLISTICS/THE INTRUDERS/THE ESCORTS/BILL PAUL—Town Hall at 8. $17.50, $20.

CHARLIE BYRD—Jazz at 6, at the New School, 66 W. 12th St., at 6. $6.

COLUMBIA UNIVERSITY ORCHESTRA, Howard Shanet conductor; oboist Ronald Roseman. Overtures to Weber's *Euryanthe* and *Turandot*; Mozart's Oboe Concerto in C, K. 314; Barber's *Canzonetta* for Oboe and Strings; Dvorak's Symphonic Variations, Op. 78. McMillin Theater, Broadway and 116th St., at 8. Free.

MANNES TRIO—Mozart's Trio in E, K. 542; Ives's Trio; Mendelssohn's Trio in c, Op. 66. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

FESTIVAL OF 20TH-CENTURY MUSIC—Manhattan Symphony Orchestra, David Gilbert conductor. Crumb, Bracali (world premiere), Varese. Manhattan School of Music, Broadway at 122nd St., at 8. Free.

MOUNT HOLYOKE COLLEGE CHRISTMAS CONCERT—College combined choirs sing both Christmas and Chanukkah music; also Gregorian chants, works by Adler, Gardner, Willan. St. Bartholomew's Church, Park Ave. and 50th St., at 8. $12; in advance, $10 (683-4220).

BILLY BANG/RRATA CHRISTINE JONES—Cooper Union, Third Ave. at 7th St. (254-6374), at 8. Free.

KITSIE EMERSON, pianist. Schumann, Debussy, Copland. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

PETER YATES/MATTHEW ELGART, duo-guitarists. Lincoln Center Library at 4. Free.

RICHARD KOGAN, pianist. Classical music. The Galleria Atrium, 2115 E. 57th St., at 12:30. Free.

FRANKLIN D. ROOSEVELT HIGH SCHOOL BAND, from Hyde Park, N.Y. Lincoln Center Plaza at noon and 5. In connection with Eleanor Roosevelt centennial (see above). Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

ROGER KELLAWAY, pianist. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

BEN SILVER, vocalist-composer on guitar and keyboards. Folk, rhythm-and-blues, jazz. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972, Fri. after 8 only), at 9. $4.

QUEENS COLLEGE, Aaron Copland School of Music, L.I.E. and Kissena Blvd., Flushing. At 1:30: guitarist John Churchill. At 2:30: cellist Shaio-Mei Ting. At 4: Music Students Association concert. All free.

Saturday, December 8

NEW YORK PHILHARMONIC—See 12/6.

ST. LUKE'S CHAMBER ENSEMBLE—Strauss's Introduction to *Capriccio* for String Sextet; Copland's Sextet for Clarinet, Piano, and String Quartet; Mendelssohn's Octet for Strings. Merkin Concert Hall at 8. $10.

QUEENS COLLEGE ORCHESTRAL SOCIETY, Martin Canelakis conductor; pianist Donald Pirone. Beethoven's *Leonore* Overture No. 3; Rathaus's Piano Concerto, Op. 45 (N.Y. premiere); Dvorak's Symphony No. 5. Alice Tully Hall at 8. $10.

EUGENIA ZUKERMAN, flutist/**ANTHONY NEWMAN,** keyboardist. Bach's Six Trio Sonatas for Organ, arranged for flute and keyboard by Waltraut and Gerhard Kirchner. 92nd Street Y at 8. $7.50-$10.

DONOVAN/LOUDON WAINWRIGHT III—Carnegie Hall at 8. $13.50-$15.50.

STONY BROOK TRIO—Beethoven, Brahms, Harris (premiere). Carnegie Recital Hall at 5:15. $6.

ALVIN BATISTE, clarinetist, with bassist Rufus Reid, pianist Mulgrew Miller, drummer Herman Jackson. Music by Batiste. Carnegie Recital Hall at 8:30. $10.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guests are pianist Yefim Bronfman, bass-clarinetist Virgil Blackwell. Faure's *Elegie*, Op. 24; Haydn's Trio in D, HOB XV:16; Shostakovich's Quintet, Op. 57; Carter's *Riconoscenza* and *Canon for Four*; Prokofiev's Flute Sonata, Op. 94. Paula Cooper Gallery, 155 Wooster St., at 6. $7. Unreserved floor-/cushion seating.

THE CLEVELAND QUARTET, with pianist Ruth Laredo. Schubert's Quartet in E-flat; Beethoven's Quartet in f, Op. 95; Shostakovich's Quintet in g, Op. 57. Metropolitan Museum at 8. $12.

RIDGE STRING QUARTET—Bach, Haydn, Bartok, Wolf.Washington Irving High School, Irving Pl. and E. 16th St., at 8. $2.

EUTERPEAN CHORAL ENSEMBLE, Philip A. Olsen conductor. Christmas concert; Britten's *A Ceremony of Carols*; Four Motets on plainsong themes by Durufle. St. Joseph's Church, Sixth Ave. and Waverly Pl. (873-4017), at 8. $8.

VIRGINIA LUQUE, guitarist. Albeniz, Villa-Lobos, others. Guitarreria Orozco, 155 Sixth Ave., at 4. Free.

WINTERFEST CONCERT, with oboist Humbert Lucarelli and harpsichordist Elaine Comparone. Music of Bach, C.P.E. Bach, Handel, Geminiani, others. St. Michael's Church, 225 W. 99th St., at 8. $10.

ENSEMBLE FOR EARLY MUSIC, Frederick Renz conductor. *Daniel and the Lions*, the 12th-century church play. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 4. $15, $20.

GREGG SMITH SINGERS ON TOUR— Music of Victoria, Billings, Schubert, Dufay, Smith, and holiday music by others. St. Peter's Church, Lexington Ave. and 54th St., at 8:30. $10, $12.

SAN FRANCISCO NEW MUSIC ENSEMBLE OF NEW YORK—Music of Robert Moran, including premiere of *Antillian Triptych*. A Meet the Composer concert. Third Street Music School, 235 E. 11th St. (777-3240), at 8. $6.

CHRISTMAS CANDLELIGHT CONCERT, by the Barnard-Columbia Chorus and St. Paul's Chapel Orchestra, Peter Schubert conductor; harpsichordist Eugenia Earle, organist George Stauffer. Bach's Cantata 110 the *Magnificat* in D, and the Brandenburg Concerto No. 5. St. Paul's Chapel, Broadway and 116th St., at 8. Free.

SYLVIA KAHAN, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

NEW YORK PIANO TRIO—Lincoln Center Library at 2:30. Free.

PENGUIN CAFE ORCHESTRA, Simon Jeffes's new-music ensemble from England, in its American debut. Next Wave Festival, at BAM, at 7 and 9. $15.

HAYDN-MOZART CHAMBER ORCHESTRA—Mendelssohn's Octet for Strings; Boccherini's Cello Quintet, Mozart's Viola Quintet. St. James Cathedral, Jay and Tillary Sts., Brooklyn (924-8152), at 8. $7.50.

"THE MESSIAH" OPEN SING—Brooklyn Philharmonia Chorus, with Walter Klauss and five others. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights, at 8.$6; limited scores available at door.

Sunday, December 9

"THE MESSIAH," by Handel. Masterwork Chorus and Orchestra, David Randolph conductor. With Judith Nicosia, Cynthia Rose, Grayson Hirst, Eugene Carter, Richard Crist, Edward Pierson, and harpsichordist Michael May. Avery Fisher Hall at 2. $10-$20.

AMERICAN SYMPHONY ORCHESTRA, Raymond Leppard conductor; pianist Aldo Ciccolini. Rachmaninoff's Piano Concerto No. 2; Schubert's Symphony No. 9. Carnegie Hall at 3.

CHAMBER MUSIC SOCIETY—See 12/8 for program. Today, Alice Tully Hall at 5. $15.

ZVI ZEITLIN, violinist/**BARRY SNYDER,** pianist. Bartok, Beethoven, Prokofiev, Druckman, Ernst. Alice Tully Hall at 8. $7.

NINA BEILINA, violinist, with pianist Frederick Blum. Bach, Beethoven, Enesco, Ysaye, Bloch. 92nd Street Y at 3. $7.50-$10.

GRACE HACKETT, mezzo-contralto, with soprano Audrey Miller, pianist Kelley Wyatt. Brahms, Nin, Head, Neidlinger, others. Merkin Concert Hall at 9. $10.

ANNE-MARIE DUBOIS, pianist. Carnegie Recital Hall at 2:30.

OMNI MUSICA, Warner Bass conductor. Bass's *Music for String Instruments*; Beethoven's Symphony No. 4; Strauss's *Death and Transfiguration*; excerpts from Wagner's *Die Meistersinger*. Triplex at Manhattan Community College, 199 Chambers St. (618-1980), at 4. Free by reservation.

ZANTA HOFMEYER, violinist. Carnegie Recital Hall at 5:30.

ELENA TATULYAN, pianist. Mozart, Bartok, Brahms, Chopin. Carnegie Recital Hall at 8:30. $7, $8.

ABBEY SIMON, pianist. YM&YWHA of Washington Heights and Inwood, 54 Nagle Ave., at 2. $6.50.

WAVERLY CONSORT—Christmas music of the Middle Ages. The Cloisters, Ft. Tryon Park, at 1:30 and 3:30. $15.

ANDY STATMAN KLEZMER ORCHESTRA—Traditional Eastern European Jewish music. Emanu-El Midtown Y, 344 E. 14th St. (674-7200), at 3. $5.

CYNTHIA PETERSON, pianist. Works of Beethoven, Ravel, Bartok. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

APPLE HILL CHAMBER PLAYERS—Beethoven, Harbison, Dvorak. Wave Hill Armor Hall, 252nd St. and Independence Ave., Bronx (549-3200), at 3. $7.

PENGUIN CAFE ORCHESTRA—See 12/8. Today at 7 only.

WILLIAM DOPPMANN, others. See 12/6. Today at 4.

KATHERINE TEVES-MIZRUCHI, pianist. Brooklyn Museum, Eastern Pkwy., at 2. Free, with Museum admission.

GIORA FEIDMAN TRIO—"The Spirit and the Art of the Klezmer." Temple Isaiah, 75-24 Grand Central Pkwy., Forest Hills (544-2800), at 3. $6-$12.

BRONX COMMUNITY AND COLLEGE CHOIR, John C. Hamell conductor. Excerpts from Handel's *Messiah* and Bach's Brandenburg Concerto No. 5. Gould Memorial Library, University Ave. and W. 181st St., at 3. Free.

CONSERVATORY STRING ENSEMBLES—Brooklyn College Gershwin Theater, near Flatbush and Nostrand Aves., at 8. Free.

LEHMAN COLLEGE ORCHESTRA AND CHORUS, Joseph Delli Carri conductor. Handel's *Judas Maccabaeus.*Lehman Center for the Performing Arts, Bedford Park Blvd. West, Bronx, at 3. $8-$10.

JULIUS GROSSMAN ORCHESTRA—See 12/6 for program. Today at Dreiser Community Center, 177 Dreiser Loop, Co-op City, Bronx, at 2:30. Free.

CONCERTS IN CHURCHES—West Village Chorale, with organist Walter Hilse. Gwen Gould conducting "A Wineter's Concert": Music by Altenberg, Britten, Cabezon, Des Prez, Rossi, Bach, Charpentier. Grace, Broadway at 10th St., at 4. $6. . .Grace Choral Society, Alexander Rom director. Haydn's *Missa Sanctae Caeciliae*. Grace, 254 Hicks St., Brooklyn Heights, at 4. $6, in advance $5. . .Charlie Byrd and Friends: Gene Bertoncini, George Duvivier, Bobby Rosengarden. Heavenly Jazz, at Heavenly Rest, Fifth Ave. at 90th St., at 5. $7. . .Bach Choir, Frederick Grimes conductor; organist Nancianne Parrella. Bach Vespers: Cantata 70a and Concerto in a (after Vivaldi), S. 593. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering- . . .Gina Crusco, soprano. Works of Chausson, Duparc, others. Jan Hus Presbyterian, 351 E. 74th St., at 4:30 $5. . .Handel's "Messiah," with everyone invited to join the choir, conductors William Sloane Coffin, Bettye F. Forbes, Sherrill Milnes, and soloists Clamma Dale, Martha King, John Morrison, Mr. Milnes; organists John Walker, David Higgs. Riverside, the Drive at 122nd St., at 4. Free; preceded at 3 by carillonneur James R. Lawson in a recital. . .Ensemble for Early Music; see 12/8. . .Organist Donald Joyce begins a series of thirteen recitals devoted to the complete organ works of Bach. St. John the Evangelist, First Ave. and 55th St., at 3. $4. . .Elisabeth Van Ingen, soprano. Works of Gounod, Milhaud, Ives, others. St. Michael's Hall, 225 W. 99th St., at 3. $5. . .Bronx Choral Society. Music includes N.Y. premiere of a fifteen-minute Mass by Brahms; also Christmas music. St. Raymond, Castle Hill and E. Tremont Aves., Bronx, at 3. $5. . .Oratorio Society of Queens, David Close director. Excerpts from Handel's *Messiah* and Christmas music. Trinity Lutheran, 63-70 Dry Harbor Rd., Middle Village, Queens, at 3. $5.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. Mon., 12/3, at 8: Verdi's *Simon Boccanegra*, Levine conducting; with Tomowa-Sintow, Milnes, V. Moldoveanu, Plishka, Glossop, Courtney. 12/4 at 8: Rossini's *Il Barbiere di Siviglia*, Mueller conducting; with Battle, Nucci, Gonzalez, Dara Montarsolo. 12/5 at 8: Strauss's *Elektra*, Levine conducting; with Vinzing, Meier, Ludwig, Estes, Cassilly. 12/6 at 8: Puccini's *Manon Lescaut*, Santi conducting; with Maliponte, Mauro, Carlson, Courtney, Redmann. 12/7 at 8: same as 12/3. 12/8 at 2: same as 12/4; broadcast on WQXR.12/8 at 8: *Elektra*, same as 12/5, except Stapp for Vinzing, Kathryn Montgomery (debut) for Meier, Nagy for Cassilly.

Other

IL TRITTICO, by Puccini. Juilliard American Opera Center, Vincent La Selva conducting; James Lucas director. Juilliard Theater, 155 W. 65th St. (874-7515). 12/5, 7 at 7:30; 12/9 at 2. $7, $10.

AMAHL AND THE NIGHT VISITORS, by Menotti. Opera Ensemble of New York, Ruth Bierhof conducting. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 12/7, 14 at 8; 12/8, 9, 15, 16 at 3 and 7. $14.

LA BOHEME, by Puccini. West End Opera Theatre, at the Gene Frankel Theater, 36 W. 62nd St. (799-0101). 12/7 at 8; 12/9 at 3. $10.

THE YEOMEN OF THE GUARD, by Gilbert and Sullivan. The Village Light Opera Group, at the Fashion Institute Theater, 227 W. 27th St. (243-6281). 12/7, 8 at 8; 12/9 at 2. $10, $12.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 12/5-30: Herbert's *Babes in Toyland*. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50. Holiday matinees: 12/21, 28 at 2; 12/30 matinee is at 2 instead of 3:30.

LOVE IN A VILLAGE, by Arne. An English ballad opera first heard in 1762. Opera Shop of the Vineyard, 309 E. 26th St. (683-0696). 12/7-23: Fri. at 8, Sun. at 3 (except 12/16 at 8), $10; Sat. at 8, $12.

THE BIG BLACK BOX, comic opera by Sam Morgenstern and Francis Steegmuller. After Dinner Opera Company, Lincoln Center Library, 12/10 at 4. Free.

THE STONED GUEST, by Peter Schickele--can P.D.Q. Bach and echoes of *Don Giovanni* be far behind? Center for Contemporary Opera "Conversations," with the composer bravely present. Universalist Church, C.P.W. at 76th St. (874-0245). 12/4 at 8. $10 at the door, at 7:30.

FAUST, by Gounod. Regina Opera Theatre, at Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-3555). 12/8 at 8; 12/9 at 4. $7.

Dance

New York City Ballet
At the New York State Theater

TO 2/24/85—$4-$36. 12/6-1/6/85: The company's annual performances of *The Nutcracker*. Several are already sold out. No performances Christmas or New Year's Day, but there are performances 12/24 at 5 and 12/31 at 8. Repertory resumes 1/8.

Alvin Ailey American Dance Theater
At City Center

TO 12/23—$10-$30. 12/4 at 8: *Songs Without Words, Fever Swamp, Pigs and Fishes, Collage* (N.Y. premiere). 12/5 at 8: *Divining, Portrait of Billie, Treading, The Stack-Up*. 12/6 at 8: *The Still Point, Collage, Memoria*. 12/7 at 8: *Suite Otis, Cry, For Bird With Love*. 12/8 at 2: *Divining, For Bird With Love, Revelations*. 12/8 at 8: *Songs Without Words, Portrait of Billie, Treading, The Stack-Up*. 12/9 at 3: *Memoria, Fever Swamp, Pigs and Fishes, Collage*.

Other

BALLETAP USA—Maurice Hines, Mercedes Ellington, and guest performer-choreographer Carmen De Lavallade. Program includes *Sweet Bitter Love, A Tribute to Erroll Garner*, and *Pretty and the Wolf*. Lehman Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833). 12/8 at 8. $8-$12.

BARBARA MAHLER AND STACEY TEMPLE—"Double Vision," program including *Islands of Radiance* and *Getting Back on the Horse and Praying Hard*. Cunningham Dance Studio, 463 West St. (226-6510). 12/4 and 5 at 9. $7.

BEBE MILLER & COMPANY—"Trapped in Queens," "Gotham," "Reet City." Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/6-8, 13-15 at 8; 12/9, 16 at 3. $7.

BETWEEN—Kiken Chin's ongoing saga. With Elsi Miranda, pianist Jacqueline Jones. St. Mark's Church in the Bowery, Second Ave. at 10th St. 12/6-9 at 8. $7.

DRU PRATT/STEVE OTTO—N.Y. premiere of Pratt's solo trilogy "Moving (on)" and Otto's "My Life and Times on Avenue A." Ethnic Folk Arts Center, 179 Varick St. (475-2094), 12/8, 9 at 7. Free.

JANET GERSON DANCE COMPANY—Premiere of "Woven Affections," a collaborative work, music by Kirk Nurock, and other dances. Little Theater, West Side Y, 5 W. 63rd St. (787-6557). 12/7-9 at 8. $7.

JOEL HALL DANCERS—Jazz-dance company, with five premieres, including "The Sorceress." Joyce Theater, 12/4 at 7:30; 12/5-7 at 8; 12/8 at 2 and 8; 12/9 at 2 and 7:30. $15.

NADINE HELSTROFFER/DARA VAN LAANEN—New works. Merce Cunningham Studio, 55 Bethune St. (673-0979). 12/8, 9 at 8:30. $6.

NO ONE WAY—A dance by Kristine Lindahl, with Nicole Ledain, Frank Marrocco, Sao Nunes. 541 Broadway (924-0077). 12/8 at 8. $6.

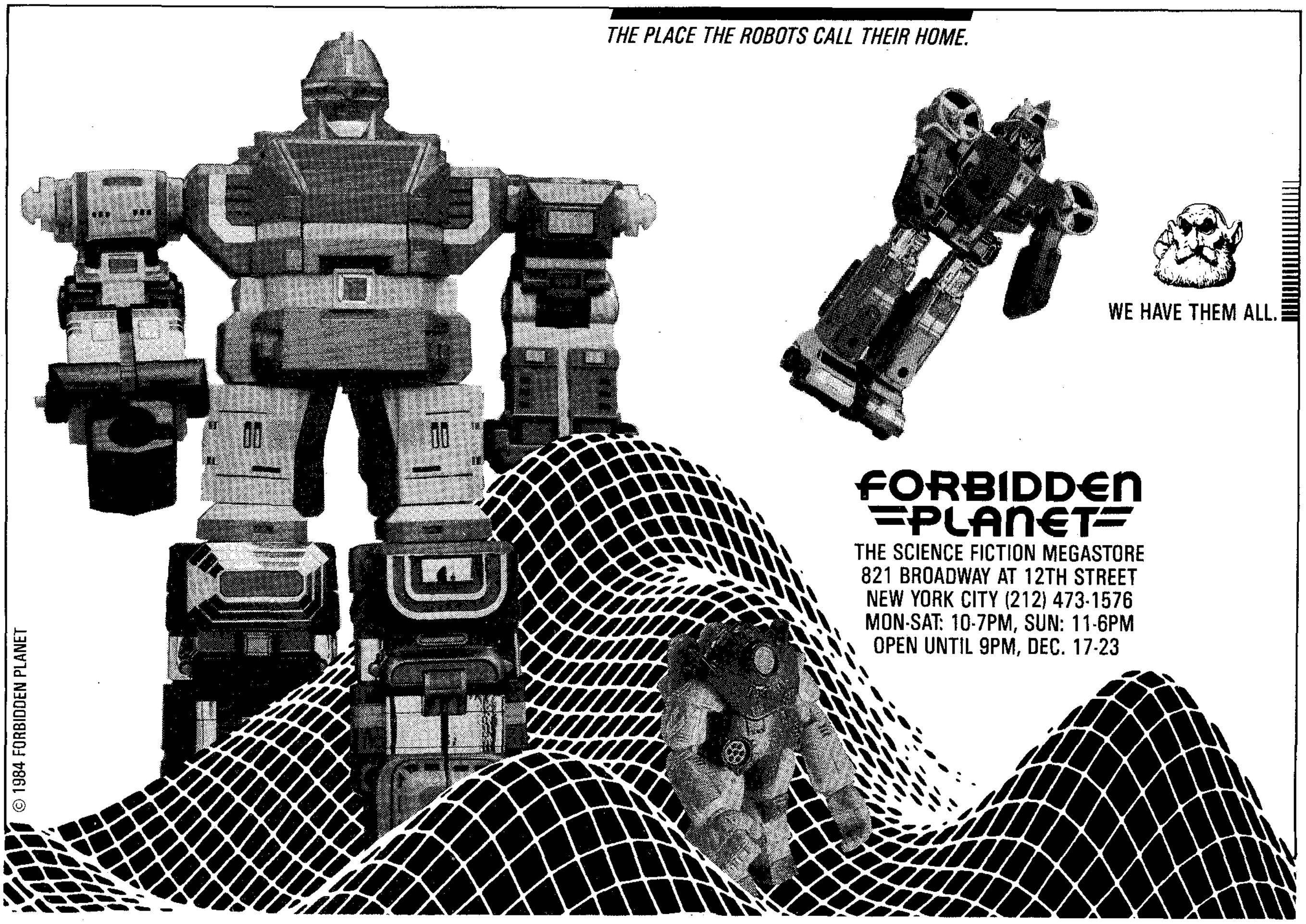
NUTCRACKER—Manhattan Dance-Theater. Lexington Avenue YWCA, at 53rd St. (998-8305). 12/9 at 2. $6.50, children $5.

PAMELA BOWLING/WENDY MACWILLIAMS/MCABEE DANCE COMPANY—New works by each. Kazuko Hirabayashi Dance Theater, 330 Broome St. 12/6-8 at 8. $6.

PHYLLIS ROSE DANCE COMPANY—"Dansampler No. 4." "Short dances of great variety." Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207). 12/8, 9 at 8. $7.

RICHARD BULL DANCE THEATRE—Premiere of the evening-length "Following Moves," music by Joel Chadabe. Warren Stree Performance Loft, 46 Warren St. (732-3149). 12/6-8 at 8. $6.

RIVERSIDE DANCE FESTIVAL—12/5, 7 at 8; 12/8, 9 at 2: Anna Sokolow's Player's Project, with "Lyric Suite," "Ballade," "Steps of Silence." 12/6, 8, 9 at 8: Ze'eva Cohen & Dancers, with new and repertory works, including premiere of "Quartet/Facets of a Woman." Theater of the Riverside Church, 120th St. and the Drive (864-2929). $7.



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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ADMIRAL'S GALLEY—160 South St., 608-6455. Dress opt. Italian. Spcls: fileto di pomidori, chicken Mediterranean, stuffed veal chop, shrimps with green or white sauce. L daily 11:30-3. D daily 4-9. **(M)** AE, CB, DC.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher-Chinese-Deli. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. **(M)** MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft-shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No credit cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. California-French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb, Res. sug. L Tues.-Fri. 11-4. Br Sat.-Sun. 11-4. D Tues.-Sun. 5-midnight. Private parties for 100. Ent. Wed-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental-Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal à la crème. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4-11:30, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily, full buffet. Res.sug. L Mon.-Fri. 11-3. Buffet Br Sun. noon-6. D Mon.-Sat. 5-11. Private parties. Ent. **(M)** AE, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-11, Tues.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. noon-3:30. Parties for 10-150. Ent. nightly. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

HARBOR HOUSE—410 Sixth Ave., bet. 8th & 9th Sts., 473-0670. Casual. Seafood-American. Spcls: red snapper en papillote; grilled Dover sole; oyster, shrimp and sausage jambalaya. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4:30-midnight. Private parties for 70. **(M)** AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. (M) AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M) AE, DC, MC, V.**

LE CANARD ENGLOUTI—72 Bedford St., 243-8593. Casual. Modern-French. Spcls: red mullet en papillote julienne; braised turbot, champagne sauce with truffles; magret de canard grillé au navets. Res. sug. D Tues.-Sun. 6:15-10:30. Closed Mon. **(M)** AE, CB, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open Mon.,Wed.-Sun. noon-11 p.m. Closed Tues. **(M)** AE, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE,DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M) AE, CB, DC, MC, V**

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No credit cards.

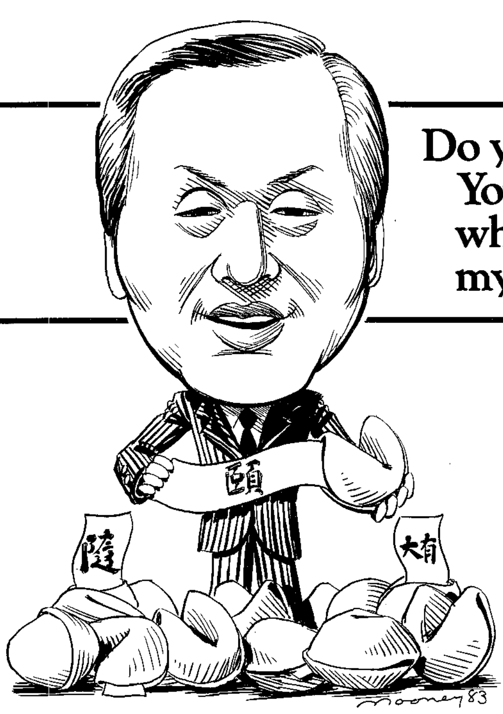
EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M) AE, DC, MC, V.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.



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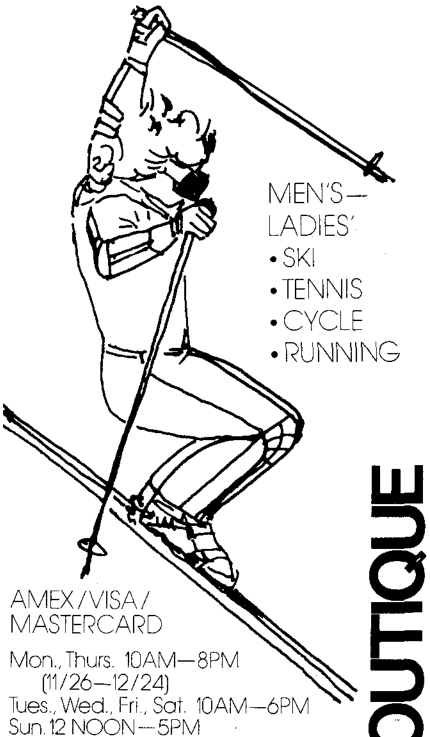

SKIWEAR '84-'85

MEN'S—
LADIES'
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- TENNIS
- CYCLE
- RUNNING

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Mon., Thurs. 10AM—8PM
(11/26—12/24)
Tues., Wed., Fri., Sat. 10AM—6PM
Sun. 12 NOON—5PM
(11/25—12/23)

655 Madison Ave., N.Y.C.

BOUTIQUE

DESCENTE

RESTAURANT DIRECTORY

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B,L,D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evening & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L. Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. **(I)** AE, CB, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. **(M)** AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, roast pheasant with wild mushrooms, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. **(E)** AE, MC, V.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American-Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-2 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Stolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FORTUNE GARDEN PAVILION—209 E. 49th St., 753-0101. Dress opt. Chinese-Szechuan-Cantonese. Spcls: velvet chicken, prawns casino, sampan squid. Res. nec. Open daily 11:30 a.m.-11 p.m. Bar til 1 a.m. Pianist daily noon-3,5-11. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M)** **St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(M-E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croute, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-midnight. Free cocktail hors d'oeuvres from 5. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.-Fri. noon-5. D daily 5-4 a.m. Private parties for 50-150. **(I)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. *Cocktails* 10:30 a.m.-1 a.m. **(M).** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E).** **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-

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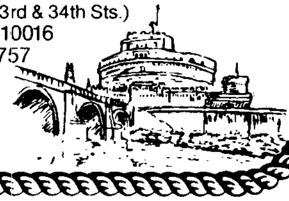

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Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Parties for 300. Pianist nightly. Closed Sun.**(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. **(M)** AE, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No credit cards.

CASTELLANO—138 W. 55th St., opp. City Center, 664-1975. Casual. Venetian. Spcls: risotto, carpaccio, homemade pastas, grilled seafood. Res. sug. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5:30-11:30. Bar 11:30 a.m.-11:30 p.m. Closed Sun. **(E)** AE, CB, DC, MC. V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. Free parking after 6. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun. & holidays. **(I-M)** AE, DC, MC, V.

LE CHAMPIGNON—35 W. 56th St., 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. **(M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

U.S. STEAKHOUSE—120 W. 51st St., 757-8800. Casual. American. Spcls: steak, chicken, fresh fish. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Free D parking after 5. Private parties for 50. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-theater D 5-7. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American-International. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 6-11:45. After-theater menu 10:30-12:30. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

RESTAURANT DIRECTORY

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. (M) AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. (M) AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. (I) AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

PARI PASSU—147 E. 60th St., 832-8972. Casual. French-Classical. Spcls: cassolette of seafood, millefeuille of salmon, ris de veau forestiere. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Private parties for 50. Closed Sun. (M) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. (M-E) **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. (E) **Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D Mon.-Sat. 5-midnight, Sun. 4:30-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1

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a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pàtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon - 3. Drinks til 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. **(M)** No credit cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas, green chile chicken chili, 'make your own tacos' Border Fiesta. Res. sug. L Mon.-Fri. noon-3:30. D daily 5:30-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** AE, DC, MC, V.

BUDAPEST CAFE—1373 First Ave., bet. 73rd & 74th Sts., 772-8508. Dress opt. Continental--Hungarian. Spcls: pheasant pate, roast goose liver, paprika veal medallions, Gundel palacsinta. Res. sug. D only Tues.-Sun. 5:30-11:30. Closed Mon. **(M)** **AE.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor café. **(I-M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave, bet. 81st & 82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.-Sat. 5-11. Closed Sun. **(M)** AE.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade, venison steak, goose. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. Pianist Fri.-Sun. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** **AE.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No credit cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôêlé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. **(I-M)** AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 80. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and Calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** AE, CB, DC, MC, V.

SZECHUAN EAST—1649 Second Ave., bet. 85th-86th Sts., 988-1973. Casual. Szechuan. Spcls: orange beef, golden crispy prawns, Szechuan dumplings. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(I)** AE, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 **(M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. **(E)** AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

HEIGHTS CAFE—41 Clark St., 522-0968. Casual. American-French. Spcls: fresh seafood, veal Sorrentina, venison grand veneur, Long Island duckling. Res. sug. L Tues.-Fri. noon-3. D Tues.-Thurs. 5-11, Fri.-Sat. to midnight, Sun. 4-10. Br Sun. 11:30-3. Valet parking. Pianist Thurs.-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFE—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana, Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)**. AE, DC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Dec. 5

3:00/WNCN—Bizet: L'Arlesienne Suite #1; **Chopin:** Cto for Piano #2 in f, Op.21; **Bach:** Fugue for Lute in g (BWV1000), transposed to a.

WNYC—Sondheim: Sunday in the Park with George.

4:04/WQXR-AM/FM—Leclair: Violin & Piano Sonata in D, Op.9; **Albeniz:** El Corpus en Seville & Triana from Iberia; **Avison:** Cto #10 in C; **Liszt:** Liebestraum #3 in A-Flat.

5:00/WNCN—Massenet: Thais: Meditation; **Rimsky-Korsakov:** Sym #2, Op.9 "Antar"; **Gottschalk:** The Dying Poet.

7:03/WQXR-AM/FM—Bizet: L'Arlesienne Suite #1; **Chopin:** Ballade #1 in G; **Pachelbel:** Canon.

8:00/WNCN—Offenbach: La Vie Parisienne: Ov; **Tchaikovsky:** Cto for Violin in D; **Granados:** Goyescas: Intermezzo.

WNYC—Weill: Music from "The Threepenny Opera"; **Gaubert:** Flute Sonata.

8:06/WQXR-AM/FM—Rimsky-Korsakov: Scheherazade.

9:00/WNCN—Rodrigo: Cto Serenade for Harp & Orch; **Haydn:** Sym #60 in C, "Il Distratto"; **Anon:** 16th Century French Dances.

10:00/WNYC—Ellington-Carter: Passion Flower.

Thurs., Dec. 6

3:00/WNCN—Bernstein: On the Town: 3 Dance Episodes; **Soler:** Fandango in d; **Franck:** Psyche: #4 "Psyche and Eros."

WNYC—An afternoon with Ruth Schonthal.

4:04/WQXR-AM/FM—Liszt: Legend #1 "St. Francis of Assisi Preaching to the Birds"; **Handel:** Double Cto #1 in B-Flat; **Beethoven:** #1-4 from Four German Dances; **Ravel:** Menuet Antique.

5:00/WNCN—Schein: Banchetto Musicale: Suite #3 in A; **Debussy:** Sonata for Violin & Piano in G; **Ibert:** Ports of Call.

WNYC—Hindemith: Der Schwanendreher; **Foss:** Capriccio for Cello & Piano.

7:03/WQXR-AM/FM—Live broadcast from the WQXR concert theater featuring the New York Saxophone Quartet.

8:00/WNCN—Minnesota Orchestra. Stanislaw Skrowaczewski, conductor. With violinist Young Nam Kim. **R. Strauss:** Also sprach Zarathustra; **Ultan:** Violin Cto (world premiere); **Ravel:** La Valse.

8:05/WQXR-AM/FM—Mozart: Piano Cto # 13 in C; **Vaughan Williams:** Serenade to Music; **Stravinsky:** Suite #2 for Small Orch.

9:00/WNCN—AT & T Presents Carnegie Hall Tonight. With guitarist Narciso Yepes, harpist Nicanor Zabaleta. **Brouwer:** Tarantos; **Beethoven:** Six Easy Variations on a Swiss Theme for Harp, WoO.64; **Montsalbatge:** Fantasia, New York.

Fri., Dec. 7

3:00/WNCN—Poulenc: Sonata for Flute & Piano; **Mendelssohn:** Hebrides Ov, Op.26, "Fingal's Cave"; **Beethoven:** Choral Fantasia in C, Op.80.

WNYC—New music on the guitar--music written for David Starobin and Julian Bream.

4:04/WQXR-AM/FM—W. F. Bach: Sym in F; **Praeger:** Theme & Variations, Op.21; **Dvorak:** Mazurek in e; *Schumann: Novellette in F, Op.21.*

6:00/WNCN—Paganini: Caprices, Op.1; **Susato:** Dances; **J. Strauss Jr.:** Wine, Women and Song Waltz, Op.333.

7:00/WNYC—NPR World of Opera: Opera Theater of St. Louis. **Miki:** An Actor's Revenge (Walker, Clarey, Reeve, Evitts, Dansby, Croft, Holleman, Bovinet).

7:03/WQXR-AM/FM—Handel: Cto Grosso in g, Op.6; **Weber:** Introduction, Theme & Variations; **Schuman:** Variations on "America."

8:00/WNCN—Meyerbeer: Prophete: Coronation March; **Bach:** Cto for Harpsichord #4 in A; **d'Indy:** Sym on a French Mountain Air, Op.25.

8:05/WQXR-AM/FM—Schubert: Ballet Music #1 & 2 from Rosamunde; **Sibelius:** Sym #4 in a.

9:00/WNCN—Tchaikovsky: Mazeppa: Cossack Dance; **Chopin:** Cto for Piano #1 in e, Op.11; **Bach:** Cantata (BWV29) "Wir danken dir, Gott, wir danken dir."

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. David Zinman, conductor. With pianist Ivan Moravec. **Shchedrin:** Mischievous Melodies; **Grieg:** Piano Cto in a; **Prokofiev:** Sym #5, Op.100.

Sat., Dec. 8

10:00 a.m./WNCN—Satie: Nocturne #1; **Mozart:** Cto for Piano #27 in B-Flat (K595); **Tartini:** Variations on a Theme of Corelli.

WNYC—Smetana: From Bohemia's Meadows and Forests; **Hindemith:** Symphonie Metamorphosis of Themes by Weber; **Tchaikovsky:** Sym #4 in f, Op.36; **Bartok:** Music for Strings, Percussion & Celesta.

10:04 a.m./WQXR-AM/FM—Bach: Brandenburg Cto #1 in F; **Debussy:** Gigues from Images for Orch; **Schubert:** Danza Rustica from Old Dances & Airs, Suite #2; **Gounod:** Sym #1 in D.

12:00/WNYC—1984 Salzburg Festival. **Vivaldi:** Cto for 2 Violins & Strings; **Mozart:** Adagio for Violin & Orch in E (K.261); **Vanhal:** Cto for Violin & Orch in B-Flat; **Suk:** Serenade in D-Flat, Op.6.

12:05/WQXR-AM/FM—Vivaldi: Cto in C for 2 Flutes, 2 Lutes, 2 Mandolins, 2 Violins, *Cello, Strings &* Harpsichord.

2:00/WNCN—National Symphony Orchestra. Andrew Litton, conductor. **Weber:** Euryanthe: Ov; **Schumann:** Sym #3 "Rhenish"; **Strauss:** Macbeth; **Respighi:** The Pines of Rome.

WQXR-AM/FM—Metropolitan Opera Broadcast. **Rossini:** Il Barbiere Di Siviglia.

3:00/WNYC—New Sounds. **Schoener:** Sky Music/Mountain Music; **Isham:** Sympathy & Acknowledgment; **DeGrassi:** Causeway, Inverness.

4:00/WNCN—Rosenthal: Carnaval de Vienne; **Mendelssohn:** Qt #3 in D, Op.44, #1.

5:05/WQXR-AM/FM—Debussy: Danse; **Haydn:** Scherzo #1 in F; **Mozart:** Sym in D; **Vivaldi:** Flute Cto in D, Op.10; **Beethoven:** Leonore Ov #3.

7:00/WNCN—Anniversary Concert. Elisabeth Schwarzkopf, soprano and Jean **Sibelius.** In Memoriam, Op.59; Serious Melodies, Op.77.

8:00/WNCN—Artist's Image. Isaac Stern. **Bartok:** Rhapsody #1 for Violin & Orch; **Beethoven:** Piano Trio in E-Flat; **Bach:** Cto for 2 Violins in d.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the "International Singing Competition for Verdian Voices" in Busseto, Italy.

WNCN—Saturday Night Opera. **Verdi:** Il Trovatore (Price, Elias, Tucker, Warren, Tozzi, Rome Opera House Orch & Chorus/Basile).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. With flutist Jean-Pierre Rampal. **Mozart:** The Magic Flute; Flute Cto #1 in G; **Beethoven:** Sym #1 in E-Flat, Op.55.

9:30/WKCR—La Scala 50 Years Ago. **Puccini:** La Boheme (Torri, Vitulli, Giorgini, Badini, Manfrini, Baccaloni/Sabajno); **Mascagni:** Cavalleria Rusticana (Rasa, Melandri/Mascagni).

Sun., Dec. 9

9:04 a.m./WQXR-AM/FM—Dvorak: Qt #6 in F, Op.96; **Telemann:** Suite in a for Flute & Strings; **Mozart:** Sym #34 in C.

10:00 a.m./WNCN—Classic Guitar. **Sor:** Souvenir de Russie; **Tarrega:** Gran Jota; **Debussy:** Preludes, Book 1: La Fille aux Cheveux de lin; **Villa-Lobos:** Suite popular brasiliera; **L. Couperin:** Passacaille.

12:00/WNYC—Brooklyn Academy of Music Chamber Music. **Stravinsky:** L'Histoire du Soldat; **Schubert:** Der hirt auf dem Felsen, Op.post.129.

1:00/WNCN—Chicago Symphony Orchestra. Claudio Abbado, conductor. With pianist Ken Noda. **Beethoven:** Piano Cto, Op.19; **Mahler:** Sym #7 "Song of the Night."

2:05/WQXR-AM/FM—Italy in Music. **Vivaldi's** Finite Variety.

3:00/WNCN—Albeniz: La Vega; **Wagner:** Kaisermarsch; **G. Gabrieli:** Music for St. Mark's Cathedral.

3:04/WQXR-AM/FM—New York Philharmonic. Vaclav Newmann, conductor. With pianist Brigitte Engerer. **Tchaikovsky:** Cto #1 for Piano & Orch in b-flat, Op.23; **Franck:** Sym in d.

5:00/WNCN—Albinoni: Adagio for Strings & Organ in g; **Mozart:** Cto for Violin #3 in g; **Vivaldi:** Cto for Sopranino Recorder in C.

6:00/WNYC—Netherlands Concert Hall: The Utrecht Early Music Festival. "L'Apologie des Femmes." **Campra:** Cantata "Les Femmes"; **Telemann:** Trio Sonata in C; **van Blankenburg:** Cantata "L'Apologie des Femmes."

7:00/WNCN—Anniversary Concert. Hector **Berlioz** and Cesar **Franck. Franck:** Les Plaintes d'une Poupee; **Berlioz:** Romeo and Juliet, Op.17: Queen Mab Scherzo.

7:04/WQXR-AM/FM—Great Artists. Montserrat Caballe, soprano.

8:00/WNYC—The St. Louis Symphony Orchestra. Leonard Slatkin, conductor. **Rossini:** Ov, William Rell; **Schwantner:** New Morning for the World; **Brahms:** Sym #4.

8:05/WQXR-AM/FM—R. Strauss: Act III from Der Rosenkavalier (Tomowa Sintow, Baltsa, Moll, Perry, Cole, Vienna Phil Orch/von Karajan).

10:00/WNYC—Crumb: Apparition (De Gaetani, Kalish); **Budd:** Madrigals of the Rose Angel.

Mon., Dec. 10

3:00/WNCN—Liszt: *Transcendental Etude* after Paganini #3 "La Campanella"; **Borodin:** Qt #2 in D; **J. Strauss Jr.:** Artist's Life Waltz, Op.316.

WNYC—Allan Evans presents recordings by Vladimir Sofronitsky.

4:04/WQXR-AM/FM—Chopin: Scherzo #4 in E, Op.54; **K. Stamitz:** Orchestral Qt in C, Op.4; **Gluck:** Sinfonia from Le Cinesi; **Sarasate:** Spanish Dance #2.

6:00/WNCN—Mendelssohn: Fair Melusina Ov; **Mozart:** Sonata for Piano #18 in F; **Barsanti:** Sonata for Recorder & Continuo in C.

WNYC—Bach/Handel/Scarlatti Tercentenary. **Bach:** Suite #2 in b; **Handel:** The Triumph of Time & Truth; E. Power Biggs Plays **Bach** on Historic Organs.

7:03/WQXR-AM/FM—Hurlebusch: Cto in a; **J. Strauss:** Ov from Die Fledermaus; **Thalberg:** Les Capricieuses Valses.

8:00/WNCN—M.A. Charpentier: Canticum in Navitatem Domini; **Vivaldi:** Cto for Violin in e, Op.11, #2; **Ravel:** Rapsodie espagnole.

8:05/WQXR-AM/FM—Copland: Fanfare for the Common Man; **Rachmaninoff:** Piano Cto #1 in f-sharp.

9:05/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. **Berlioz:** Beatrice and Benedict (von Stade, McNair, Garrison, Taylor, Parsons, Tanglewood Festival Chorus).

9:30/WNCN—Pavarotti at Madison Square Garden. The popular tenor sings favorite arias and Italian songs. Simulcast with WNET-TV, Channel 13.

Tues., Dec. 11

3:00/WNCN—Tchaikovsky: Sleeping Beauty, Op.66: Suite; **Spohr:** Fantasy, Op.35; **Wassenaer:** Concert Armonico in B-Flat.

WNYC—Machover: Soft Morning City Light; **Babbitt:** Ensembles for Synthesizer.

4:04/WQXR-AM/FM—Mercadante: Cto in B-Flat for Clarinet & Chamber Orch; **Schubert:** Andantino Varie in b; **Bach:** Siciliano from Cantata #29.

6:00/WNCN—Falla: Vida Breve: Interlude & Dance #1; **Bach:** Cto for Harpsichord #4 in A; **Paganini:** Guitar Qt #11 in B.

7:00/WNYC—Prokofiev: Qnt for Oboe, Clarinet, Violin, Viola & Bass; **Haydn:** String Qt in d, Op.76; **Liszt:** Missa Choralis.

7:03/WQXR-AM/FM—Mozart: Eine Kleine Nachtmusik; **Chopin:** Barcarolle in F-Sharp; **Gluck:** Sinfonia from Le Cinesi.

8:00/WNCN—WNCN Live. John Browning, pianist.

8:05/WQXR-AM/FM—Mozart: Thamos, King of Egypt; **Vaughan Williams:** Old King Cole.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd St. Y. Murray Perahia, pianist. **Mendelssohn:** Sonata in E, Op.6; **Beethoven:** Sonata in f, Op.57 "Appassionata"; **Schubert:** Sonata in G, Op.78.

WNYC—St. Paul Chamber Orchestra. **Mendelssohn:** Ov to the Hebrides, Op.26; Sym #3 "Scotch"; Capriccio Brilliant, Op.22.

9:06/WQXR-AM/FM—Philadelphia Orchestra. Christopher Keene, conductor. With pianist Ivan Moravec. **Reise:** Sym #2; **Grieg:** Piano Cto in a, Op.16; **Elgar:** Sym #1 in A-Flat, Op.55.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Dec. 5-7 and 10-11

② **WCBS**
212-975-4321
④ **WNBC**
212-664-4444
⑤ **WNEW**
212-535-1000
⑦ **WABC**
212-887-7777
⑨ **WOR**
212-764-7000
⑪ **WPIX**
212-949-1100
⑬ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
Ⓗ **HOME BOX OFFICE**
212-484-1100
Ⓝ **UPTOWN**
212-942-7200
Ⓢ **SHOWTIME**
212-708-1600
Ⓦ **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News This Morning
⑪ Civic Programming
Ⓗ Mon/**Movie:** Alice's Adventures in Wonderland

6:30
② ④ News
⑤ Popeye
⑨ Jimmy Swaggart
⑪ Great Space Coaster
Ⓗ Wed/Gold!
Thu/The Christmas That Almost Wasn't
Fri/The Trolls and the Christmas Express
Ⓢ Wed, Tue/**Movie:** Run Rebecca, Run!
Thu/Thunderbirds 2086
Fri/**Movie:** Daffy Duck's Movie

7:00
② Morning News
④ Today
⑤ Bugs and Porky
⑦ Good Morning America
⑨ 700 Club
⑪ Scooby Doo
Ⓗ Fri/Freddie the Freeloader's Christmas Dinner
Tue/The Trolls and the Christmas Express
Ⓢ Mon/The Monsters' Christmas

7:30
⑤ He-Man and the Masters of the Universe I
⑪ Heathcliff
Ⓗ Wed/Fraggle Rock
Tue/Emmet Otter's Jug-Band Christmas

8:00
⑤ Woody Woodpecker
⑨ Civic Programming
⑪ Voltron
Ⓗ Wed/**Movie:** The King of Comedy
Thu/**Movie:** Goin' Coconuts
Fri/**Movie:** Kiss Me Goodbye
Mon/Braingames
Ⓢ Wed/Runaway Island
Thu/Pinocchio's Christmas
Fri/**Movie:** Raggedy Man
Mon/**Movie:** The Beastmaster
Tue/**Movie:** Eddie and the Cruisers
Ⓦ Wed/**Movie:** Hoolywood Outtakes and Rare Footage
Thu/Ticket to Hollywood
Fri/**Movie:** Savannah Smiles
Mon/**Movie:** Annie
Tue/**Movie:** They Call Me Bruce?

8:30
⑤ Plastic Man
⑨ Straight Talk
⑪ Superfriends
Ⓗ Mon/**Movie:** The Twelve Chairs
Tue/The Nutcracker: A Fantasy on Ice

9:00
② Let's Make a Deal
④ Donahue
⑤ I Love Lucy
⑦ Morning Show
⑪ Wed–Fri/Munsters
Mon, Tue/Happy Days
Ⓢ Thu/Dean Martin

9:15
Ⓦ Thu/**Movie:** Last Plane Out

9:30
② Anything for Money
⑤ WKRP in Cincinnati
⑨ News
⑪ Alive and Well
Ⓦ Tue/**Movie:** Escape 2000

9:45
Ⓦ Fri/**Movie:** A Star Is Born

10:00
② $25,000 Pyramid
④ Facts of Life
⑤ Welcome Back, Kotter
⑨ Romper Room
Ⓗ Wed/The Nutcracker: A Fantasy on Ice
Thu/Olivia Newton-John in Concert
Fri/**Movie:** Defiance
Mon/Johnny Cash's America
Tue/**Movie:** Two of a Kind
Ⓢ Wed/**Movie:** Rose Marie
Thu/**Movie:** Trial
Fri/**Movie:** Teresa
Mon/**Movie:** Crisis
Tue/**Movie:** It's a Dog's Life
Ⓦ Wed/**Movie:** Uncommon Valor

10:15
Ⓦ Mon/**Movie:** Now and Forever

10:30
② Press Your Luck
④ Sale of the Century
⑤ All in the Family (except Fri)
Fri/Healthbeat Magazine
⑦ New $100,000 Name That Tune
⑪ Family

11:00
② Price Is Right
④ Wheel of Fortune
⑤ The Waltons
⑦ Trivia Trap
⑨ Partridge Family
Ⓦ Thu/**Movie:** They Call Me Bruce?
Tue/**Movie:** That Championship Season

11:30
④ Scrabble
⑦ Family Feud
⑨ Bewitched
⑪ Best Talk in Town
Ⓗ Wed/Coming Attractions
Thu/Rich Little's *A Christmas Carol*
Mon/**Movie:** Melanie
Tue/**Movie:** Best Friends

12 NOON
② Body Language (except Tue)
Tue/**Special:** The Great Bear Scare
④ Super Password
⑤ Midday
⑦ Ryan's Hope
⑨ ⑪ News
Ⓗ Wed/**Movie:** Threshold
Fri/**Movie:** Daffy Duck's Movie
Ⓢ Wed/**Movie:** Kiss Me Goodbye
Thu/**Movie:** Treasure Island
Fri/**Movie:** The Beastmaster
Mon/**Movie:** The Grey Fox
Tue/**Movie:** Without a Trace
Ⓦ Wed/**Movie:** Cross Country
Mon/**Movie:** Deal of the Century

12:15
Ⓦ Fri/**Movie:** The Pit

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Loving
⑪ Wed/**Movie:** The Sacketts (1979). Glenn Ford, Sam Elliott. (Part 2)
Thu/**Movie:** Term of Trial (1963). Laurence Olivier, Hugh Griffith.
Fri/**Movie:** Katherine (1975). Sissy Spacek.
Mon/**Movie:** Days of Thrills and Laughter (1961). Jay Jackson.
Tue/**Movie:** The Cat O' Nine Tails (1971). Karl Malden, James Franciscus.
Ⓗ Thu/**Movie:** The Ballad of Gregorio Cortez

12:45
Ⓦ Thu/**Movie:** Raiders of the Lost Ark

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ The Saint
Ⓦ Tue/**Movie:** Amityville: The Demon

1:30
② As the World Turns
Ⓗ Fri/Simon and Garfunkel
Mon/**Movie:** The Ballad of Gregorio Cortez
Tue/**Movie:** Raggedy Man
Ⓢ Mon/**Movie:** Kiss Me Goodbye

2:00
④ Another World
⑤ News Headlines
⑦ One Life to Live
⑨ Joker's Wild
Ⓗ Wed/**Movie:** Best Friends
Ⓢ Wed/**Movie:** Without a Trace
Thu/**Movie:** Crisis
Fri/**Movie:** Daffy Duck's Movie
Tue/**Movie:** Eddie and the Cruisers
Ⓦ Wed/**Movie:** Sophie's Choice
Fri/**Movie:** Valley Girl
Mon/**Movie:** The Funny Farm

2:15
⑤ Popeye

2:30
② Capitol
⑤ Flintstones
⑨ Tic Tac Dough
⑪ Mon, Tue/Tom and Jerry
Ⓗ Thu/Not *Necessarily* the News

2:45
Ⓦ Thu/**Movie:** Forced Vengeance
Tue/**Movie:** Private School

3:00
② Guiding Light
④ Santa Barbara
⑤ Inspector Gadget
⑦ General Hospital
⑨ Dating Game
⑪ Wed/**Special:** A Star for Jeremy
Thu/**Special:** The Snow Queen
Fri/**Special:** No Man's Valley
Mon, Tue/Superfriends
Ⓗ Thu/**Movie:** Goin' Coconuts
Fri/**Movie:** Kiss Me Goodbye

3:30
⑤ Woody Woodpecker and Bugs Bunny
⑨ Newlywed Game
⑪ Heathcliff
Ⓗ Mon/**Movie:** Alice's Adventures in Wonderland
Tue/The Trolls and the Christmas Express

3:45
Ⓦ Fri/**Movie:** A Star Is Born

4:00
② Rockford Files (except Tue)
Tue/Body Language
④ Love Connection
⑤ Wed/**Special:** Rainbow Brite
Thu–Tue/Fat Albert
⑦ Edge of Night
⑨ Wed/**Movie:** One Spy Too Many (1966). Robert Vaughn.
Thu/**Movie:** That Man in Istanbul (1966). Horst Buchholz, Sylva Koscina.
Fri/**Movie:** The Silencers (1966). Dean Martin, Stella Stevens.
Mon/**Movie:** The Dark (1979). William Devane.
Tue/**Movie:** The Darker Side of Terror (1979). Robert Forster.
⑪ Voltron
Ⓗ Wed/Fraggle Rock
Tue/The Nutcracker: A Fantasy on Ice
Ⓢ Wed/**Movie:** Run Rebecca, Run!
Thu/Thunderbirds 2086
Fri, Tue/The Leprechauns' Christmas Gold
Mon/The Monsters' Christmas
Ⓦ Mon/**Movie:** Now and Forever

4:15
Ⓦ Tue/**Movie:** Escape 2000

4:30
② Tue/**Schoolbreak Special:** Contract for Life: The S.A.D.D. Story (1984). Stephen Macht.
④ People's Court
⑤ He-Man and the Masters of the Universe II
⑦ Wed/**Afterschool Special:** Andrea's Story: A Hitchhiking Tragedy (cc)
Thu–Tue/New York Style
⑪ Happy Days
Ⓗ Wed/Gold!
Ⓢ Fri/**Movie:** Courage of Black Beauty
Tue/**Movie:** The Holly and the Ivy
Ⓦ Wed/**Movie:** Uncommon Valor
Thu/**Movie:** They Call Me Bruce?

4:45
⑬ Electric Company

5:00
② ④ ⑦ News
⑤ Dukes of Hazzard
⑪ Little House on the Prairie
Ⓗ Thu/The Christmas That Almost Wasn't
Fri/Fraggle Rock
Ⓢ Mon/**Movie:** Treasure Island

5:30
⑬ 3-2-1 Contact (cc)
Ⓗ Wed/**Movie:** The Twelve Chairs
Fri/The Trolls and the Christmas Express
Mon/Johnny Cash's America
Tue/**Movie:** Two of a Kind
Ⓢ Wed/Nestor, the Long-Eared Christmas Donkey
Thu/**Movie:** The Holly and the Ivy

5:45
Ⓦ Mon/**Movie:** Annie

Evening, Dec. 5-7 and 10-11

Wed., Dec. 5

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Motorweek
Ⓢ **Movie:** Eddie and the Cruisers

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall
Ⓦ **Movie:** Hollywood Outtakes and Rare Footage

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas

⓫ Jeffersons
⓭ MacNeil/Lehrer
㉑ Doctor Who
㉛ Working Women
🅗 Coming Attractions

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ On the Money
🅗 The Nutcracker: A Fantasy on Ice

8:00
❷ **Special: A Charlie Brown Christmas**
❹ **Special: Secrets of Surviving**
❺ Rituals
❼ Fall Guy
❾ News 9: Prime Time
⓫ **Movie: A Woman of Substance** (1984). Deborah Kerr, Jenny Seagrove. Part 2 (Part 3, Mon. & Wed., Dec. 10 & 12, 8 p.m.)
⓭ The Brain (cc)
㉑ All Creatures Great and Small
㉛ The Constitution: That Delicate Balance
🅝 **Movie: Vincent, Francois, Paul, and the Others**
🅢 **Movie: Kiss Me Goodbye**
🅦 **Movie: Cross Country**

8:30
❷ **Special: Dr. Seuss's How the Grinch Stole Christmas**
❺ P.M. Magazine
❾ **Special: Billy Graham Anchorage Crusade**

9:00
❷ **Movie: Six Pack** (1982). Kenny Rogers, Diane Lane.
❹ Facts of Life
❺ Merv Griffin
❼ Dynasty (cc)
㉑ To the Manor Born
㉛ Breaking the Stalemate
🅗 **Movie: Draw!**

9:05
⓭ **Movie: It's a Wonderful Life** (1946). James Stewart.

9:30
❹ It's Your Move
❾ **Hockey: Islanders vs. Edmonton Oilers**

9:40
㉑ Bless Me Father

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel (cc)
🅢 **Movie: Bluebeard**
🅦 **Movie: Richard Pryor . . . Here and Now**

10:15
⓭ **Movie: The Bicycle Thief**
㉑ Good Neighbors

10:30
⓫ News

10:45
㉑ Only When I Laugh

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Odd Couple
🅗 First and Ten

11:30
❷ Magnum, P.I.
❹ Tonight
❺ *Charlie's Angels*
❼ Nightline
⓫ Honeymooners
㉑ Monty Python Special
🅗 **Movie: Best Friends**

11:35
⓭ MacNeil/Lehrer

11:45
🅦 **Movie: The Joy of Letting Go**

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
🅝 **Movie: Woman in Flames**
🅢 **Movie: Without a Trace**

12:30
❷ **Movie: Human Feelings** (1978). Nancy Walker, Billy Crystal.
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight

1:00
❼ **Movie: That Certain Feeling** (1956). Bob Hope.
❾ The Saint
⓫ Twilight Zone

1:15
🅦 **Movie: Sophie's Choice**

1:25
🅗 **Movie: All the Right Moves**

1:30
❹ News
❺ Hogan's Heroes
⓫ News

2:00
❷ News
❹ Jeopardy
❺ **Movie: The Bobo** (1967). Peter Sellers.
❾ Joe Franklin
⓫ **Movie: The Last Days of Planet Earth** (1978).

2:10
🅢 **Movie: Eddie and the Cruisers**

2:30
❹ Sally Jessy Raphael

3:00
❹ Candid Camera
❼ Guilty or Innocent
❾ **Movie: Wagonmaster** (1950). Ben Johnson.
🅗 **Movie: Threshold**

3:30
❹ Treasure Hunt

4:00
❹ Mary Tyler Moore
⓫ Abbott and Costello

4:05
🅢 Nestor, the Long-Eared Christmas Donkey

4:09
❺ MedSat

4:30
❹ Here's Lucy
⓫ Biography

4:39
❺ PedSat

4:45
🅗 **Movie: The Twelve Chairs**
🅢 Runaway Island

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Thu., Dec. 6

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ On the Money (cc)
🅦 **Movie: Ticket to Hollywood**

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall
🅗 Olivia Newton-John in Concert

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer
㉑ Doctor Who
㉛ Motorweek
🅢 Dean Martin in London

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ This Old House

8:00
❷ Magnum, P.I.
❹ The Cosby Show
❺ Rituals
❼ **Movie: Kramer vs. Kramer** (1979). Dustin Hoffman, Meryl Streep. (cc)
❾ News 9: Prime Time
⓫ **Movie: The Swimmer** (1968). Burt Lancaster.
⓭ ㉑ Liberace in Las Vegas
㉛ Heritage: Civilization and the Jews
🅗 Inside the NFL
🅝 **Movie: The Little Foxes**
🅢 **Movie: Treasure Island**
🅦 **Movie: The Princess and the Pirate**

8:30
❹ **Special: Jump!** A look at a group of energetic dancers.
❺ P.M. Magazine
❾ **Movie: An American Christmas Carol** (1979). Henry Winkler, David Wayne.

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
㉛ Survival Special
🅗 **Movie: National Lampoon's Vacation**

9:30
❹ Night Court
⓭ May's Miracle. A mother tells the story of her son, an accomplished pianist who happens to be blind and has cerebral palsy.
㉑ This Old House (cc)

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
㉑ Lena Horne: The Lady and Her Music
㉛ Tony Brown's Journal
🅝 **Movie: Come and Get It**
🅢 Brothers (cc)
🅦 **Movie: Raiders of the Lost Ark**

10:05
⓭ Mystery!: Partners in Crime (cc)

10:30
❾ In the Black
⓫ News
㉛ America's Black Forum
🅢 Best of Bizarre (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
🅗 Not *Necessarily* the News
🅢 **Movie: Monty Python's the Meaning of Life**

11:05
⓭ **Movie: Elvis** (1979). Kurt Russell.

11:30
❷ Newhart
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
🅗 **Movie: A Night in Heaven**

12 **MIDNIGHT**
❷ **Movie: Hobson's Choice** (1983). Richard Thomas, Sharon Gless.
❼ Eye on Hollywood
❾ Racing From Yonkers
⓫ Star Trek
🅝 **Movie: The Day They Robbed the Bank of England**
🅦 **Movie: Summer of '72**

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
❾ Jackie Gleason

1:00
❼ **Movie: The Wrath of God** (1972). Robert Mitchum, Rita Hayworth.
❾ The Saint
⓫ Twilight Zone
🅗 **Movie: Nightmares**
🅢 **Movie: Silkwood** (cc)

1:15
🅦 **Movie: Forced Vengeance**

1:30
❹ News
❺ Hogan's Heroes
⓫ News

2:00
❷ News
❹ Jeopardy
❺ **Movie: Promise Her Anything** (1966). Warren Beatty, Leslie Caron.
❾ Joe Franklin
⓫ **Movie: The 49th Parallel** (1942). Laurence Olivier, Leslie Howard.

2:30
❹ Sally Jessy Raphael

2:45
🅗 **Movie: Going Berserk**
🅦 **Movie: They Call Me Bruce?**

3:00
❹ Candid Camera
❼ Guilty or Innocent
❾ **Movie: Captain Pirate** (1953). Louis Hayward.

3:15
🅢 Miss Pat Collins' 20th Anniversary Show

3:30
❹ Treasure Hunt

4:00
❹ Mary Tyler Moore
⓫ Abbott and Costello

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TELEVISION

4:15
Ⓗ Movie: Independence Day
Ⓢ Brothers (cc)

4:30
❹ Here's Lucy
⓫ Biography

5:00
❹ More Real People
❾ News
⓫ Life of Riley
Ⓢ Movie: The Holly and the Ivy

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Fri., Dec. 7

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Great Chefs of New Orleans
Ⓗ Freddie the Freeloader's Christmas Dinner
Ⓢ Movie: Raggedy Man

6:15
Ⓦ Movie: Savannah Smiles

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Wildlife Woodcarvers
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer
㉑ Doctor Who
㉛ Why in the World
Ⓗ Inside the NFL

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ Alpine Ski School

8:00
❷ Special: Johnny Cash: Christmas on the Road
❹ Special: Dean Martin Celebrity Roast. Michael Landon is roasted.
❺ Rituals
❼ Special: The Cabbage Patch Kids' First Christmas (cc)
❾ News 9: Prime Time
⓫ Movie: The March of the Wooden Soldiers (1934). Stan Laurel, Oliver Hardy.
⓭ Washington Week in Review
㉑ Mario Lanza, An American Caruso
㉛ Masterpiece Theatre: The Barchester Chronicles
Ⓗ Movie: Lone Wolf McQuade
Ⓝ Movie: Ways in the Night
Ⓢ Movie: Cheech and Chong's Next Movie
Ⓦ Movie: Amityville: The Demon

8:30
❺ P.M. Magazine
❼ Webster (cc)
❾ Basketball: Knicks vs. Chicago Bulls
⓭ Wall $treet Week

9:00
❷ Dallas
❹ Hunter
❺ Merv Griffin
❼ Benson (cc)
⓭ Lena Horne: The Lady and Her Music
㉛ Ten Vietnam Vets

9:30
❼ Off the Rack (cc)
⓫ Special: The Criss Awards
㉑ Movie: The Great Caruso (1951). Mario Lanza, Ann Blyth.
Ⓦ Movie: The Pit

10:00
❷ Falcon Crest
❹ Miami Vice
❺ News
❼ Matt Houston (cc)
⓫ News
㉛ Now Tell Us About the War
Ⓗ Movie: Defiance
Ⓝ Movie: La Traviata
Ⓢ Movie; Still Smokin'

10:30
⓫ News

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple

11:30
❷ Movie: The Five of Me (1980). David Birney.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
⓭ Movie: The Tender Trap (1955). Debbie Reynolds, Frank Sinatra.
Ⓢ Rock of the '80s
Ⓦ Movie: Tempting Roommates

11:50
Ⓗ The Hitchhiker

12 MIDNIGHT
❼ ABC Rocks
⓫ Top 40 Videos
⓫ Star Trek
Ⓝ Movie: Vortex

12:20
Ⓗ Movie: Monty Python's the Meaning of Life

12:30
❹ Friday Night Videos
❺ Starsky and Hutch
❼ New York Hot Tracks
Ⓢ Movie: The Beastmaster

12:45
Ⓦ Movie: Ring of Desire

1:00
⓫ Twilight Zone

1:30
❺ America's Top Ten
⓫ News

1:45
❷ Great Record Album Collection

2:00
❹ News
❺ Movie: Incident on a Dark Street (1972). James Olson, William Shatner.
❾ Joe Franklin
⓫ Solid Gold

2:15
❷ Movie: This Is the West That Was (1974). Ben Murphy, Kim Darby.
Ⓗ Inside the NFL
Ⓦ Movie: Valley Girl

2:30
❹ Jeopardy
❼ Entertainment Tonight

2:35
Ⓢ Movie: Lunch Wagon

3:00
❹ Sally Jessy Raphael
❼ Movie: The Wild Party (1975). James Coco, Raquel Welch.
❾ Movie: Godzilla vs. the Smog Monster (1972). Akira Yamauchi.
⓫ Kung Fu

3:15
Ⓗ Movie: The Wicked Lady

3:30
❹ Candid Camera
❺ Movie: The New Daughters of Joshua Cabe (1976). James McIntire, Jeanette Nolan.

3:44
❷ Movie: Destiny of a Woman (1971). Anthony Quinn, Mike Farrell.

4:00
❹ Hit City
⓫ Abbott and Costello

4:05
Ⓢ Movie: Cheech and Chong's Next Movie

4:30
❹ Mary Tyler Moore
⓫ Biography

4:50
❼ Guilty or Innocent

5:00
❹ Mary Tyler Moore
❾ News
⓫ Life of Riley
Ⓗ Simon and Garfunkel

5:30
❷ Newsmakers
❹ Here's Lucy
❾ Movie: Creeping Terror (1964). Vic Savage.
⓫ News

5:45
Ⓢ Rock of the '80s

Mon., Dec. 10

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Woodwright's Shop

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ This Old House (cc)
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer
㉑ Doctor Who
㉛ Cityscope
Ⓗ Braingames
Ⓢ Faerie Tale Theatre (cc)

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ International Edition
Ⓗ Fraggle Rock

8:00
❷ Scarecrow and Mrs. King
❹ Special: Mickey's Christmas Carol
❺ Rituals
❼ Call to Glory
❾ News 9: Prime Time
⓫ Movie: A Woman of Substance (1984). Deborah Kerr, Barry Bostwick. Part 3 (Part 2, Wed., Dec. 5, 8 p.m.).
⓭ Wonderworks
㉑ Ozzie and Harriet
㉛ Your Neighbor's Son
Ⓗ Movie: Melanie
Ⓝ Movie: The American Friend
Ⓢ Movie: The Beastmaster
Ⓦ Movie: The Brinks Job

8:30
❺ P.M. Magazine
❾ Special: The Little Rascals Christmas Special
㉑ Make Room for Daddy

9:00
❷ Kate & Allie
❹ Movie: The Sun Also Rises (1984). Hart Bochner, Jane Seymour. Part 2 (Part 1, Sun., Dec. 9, 9 p.m.) (cc)
❺ Movie: Growing Pains (1984). Ralph Waite, Lisa Richards. A widower must choose between his love for his retarded daughter and the woman he loves.
❼ Monday Night Football: L.A. Radiers vs. Detroit Lions
❾ Special: Billy Graham Anchorage Crusade
⓭ In Conversation With Luciano Pavarotti
㉑ Jackie Gleason Christmas Special
㉛ NYU Lab

9:30
❷ Newhart
⓭ Luciano Pavarotti in Concert at Madison Square Garden
㉛ Looking East

10:00
❷ Cagney & Lacey
❺ ⓫ News
❾ Special: Barbara Mandrell and the Mandrell Sisters Christmas Special
㉑ The Brain (cc)
㉛ The Sea: A Quest for Our Future
Ⓗ Movie: A Night in Heaven
Ⓢ Movie: Kiss Me Goodbye
Ⓦ Movie: Deal of the Century

10:15
Ⓝ Movie: Woman in Flames

10:30
⓫ News

11:00
❷ ❹ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
㉑ Media Probes (cc)

11:30
❷ Simon & Simon
❹ Best of Carson
❺ Charlie's Angels
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
Ⓗ Video Jukebox

11:35
⓭ MacNeil/Lehrer

11:45
Ⓢ **Movie:** Confessions From a Holiday Camp
Ⓦ **Movie:** Confessions of a Young American Housewife

12 MIDNIGHT
❼ News
❾ Hawaii Five-O
⓫ Star Trek
Ⓗ **Movie:** Kiss Me Goodbye

12:15
Ⓝ **Movie:** The Little Foxes

12:30
❷ McMillan & Wife
❹ David Letterman
❺ Starsky and Hutch
❼ Nightline

1:00
❼ Entertainment Tonight
❾ The Saint
⓫ Twilight Zone

1:15
Ⓦ **Movie:** The Funny Farm

1:20
Ⓢ **Movie:** Cheech and Chong's Next Movie

1:30
❹ News
❺ Hogan's Heroes
❼ **Movie:** Chisum (1970). John Wayne.
⓫ News

1:45
Ⓗ **Movie:** Going Berserk

2:00
❷ News
❹ Jeopardy
❺ Healthbeat Magazine
❾ Joe Franklin
⓫ **Movie:** The Road to Rio (1947). Bob Hope, Bing Crosby.

2:30
❹ Sally Jessy Raphael
❺ Best of Midday

2:45
Ⓦ **Movie:** Now and Forever

3:00
❹ Candid Camera
❾ **Movie:** The Master Race (1944). George Coulouris, Osa Massen.
Ⓢ **Movie:** The Grey Fox

3:15
Ⓗ **Movie:** All the Right Moves

3:30
❹ Treasure Hunt
❺ Off the Set

3:45
❼ Crisis Theatre

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:30
❹ Here's Lucy
⓫ Biography
Ⓢ **Movie:** Treasure Island

4:50
Ⓗ Video Jukebox

5:00
❹ More Real People
❾ News
⓫ Insight

5:25
Ⓗ Braingames

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Tue., Dec. 11

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Alpine Ski School
Ⓢ **Movie:** Hans Christian Andersen
Ⓦ **Movie:** They Call Me Bruce?

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ How to Play the Piano Despite Years of Lessons
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer
㉑ Doctor Who
㉛ All About TV
Ⓗ Minors

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ Colorsounds

8:00
❷ **Special:** Frosty the Snowman
❹ A-Team
❺ Rituals
❼ Three's a Crowd (cc)
❾ News 9: Prime Time
⓫ **Special:** The Face of the '80s
⓭ Hizzoner! Tony Lo Bianco stars in this one-man show about the life of N.Y.'s colorful Mayor LaGuardia.
㉑ I Can Jump Puddles
㉛ Voyage of the Mimi
Ⓗ **Movie:** Best Friends
Ⓝ **Movie:** The Day They Robbed the Bank of England
Ⓢ Paper Chase—The Second Year
Ⓦ Islander Hockey

8:30
❷ **Special:** 'Twas the Night Before Christmas
❺ P.M. *Magazine*
❼ Who's the Boss (cc)
❾ **Movie:** The Swan (1956). Grace Kelly, Alec Guiness.
㉛ Survival Special

9:00
❷ **Movie:** Camille (1984). Greta Scacchi, Colin Firth. Adaptation of Dumas's tragic story of lovers whom society will not accept.
❹ Riptide
❺ Merv Griffin
❼ Glitter (cc)
㉑ Masterpiece Theatre: Barchester Chronicles (Part 7) (cc)
Ⓢ **Movie:** Without a Trace

9:05
⓭ **Movie:** The Great Caruso (1951). Mario Lanza, Ann Blyth.

9:30
㉛ Three Generations of the Blues

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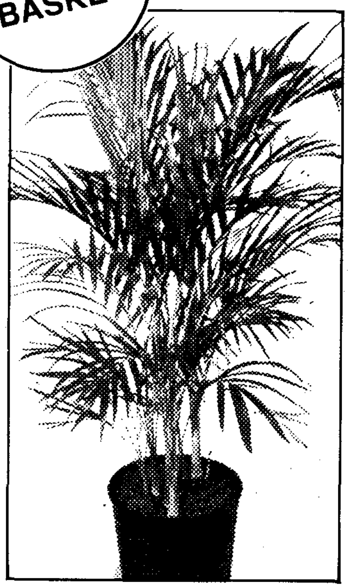

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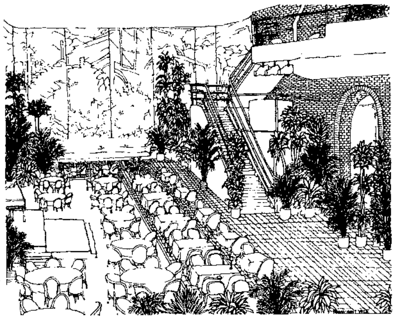

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TELEVISION

10:00
4 Remington Steele
5 **11** News
7 Paper Dolls (cc)
9 Special: Billy Graham Anchorage Crusade
21 A Christmas Special With Luciano Pavarotti
H The Hitchhiker
N Movie: Ways in the Night

10:30
11 News
31 Creativity with Bill Moyers
H First and Ten

11:00
2 **4** **7** News
5 Taxi
9 Phil Silvers
11 Odd Couple
21 International Edition
H Movie: My Tutor
S Brothers (cc)

11:30
2 Fall Guy
4 Tonight
5 Charlie's Angels
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America
S Best of Bizarre (cc)
W Movie: Kinky Ladies of Bourbon Street

11:45
13 MacNeil/Lehrer

12 **MIDNIGHT**
7 Eye on Hollywood
9 Hawaii Five-O
11 Star Trek
N Movie: Vincent, Francois, Paul, and the Others
S Movie: Eddie and the Cruisers

12:30
2 Columbo
4 David Letterman
5 Starsky and Hutch
7 Entertainment Tonight

12:45
H Movie: Two of a Kind
W Movie: Private School

1:00
7 Movie: Girl on the Run (1958). Efrem Zimbalist Jr.
9 The Saint
11 Twilight Zone

1:30
4 News
5 Hogan's Heroes
11 News

1:40
S Movie: Bluebeard

2:00
2 News
4 Jeopardy
5 Movie: Vendetta for the Saint (1968). Roger Moore.
9 Joe Franklin
11 Movie: ESPY (1980).

2:15
W Movie: Escape 2000

2:20
H Movie: Circle of Iron

2:30
4 Sally Jessy Raphael
7 Crisis Theatre

3:00
4 Candid Camera
9 Movie: Corruption (1968). Peter Cushing.

3:30
4 Treasure Hunt

3:40
S Movie: Lunch Wagon

4:00
4 Here's Lucy
5 Surgsat
11 Abbott and Costello
H Movie: Champions

4:30
4 Here's Lucy
5 Eyesat
11 Biography

5:00
4 More Real People
9 News
11 Life of Riley

5:10
S Brothers (cc)

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

5:45
S Paper Chase

Weekend, Dec. 8-9

Sat., Dec. 8

6:00
2 Patchwork Family
4 Carrascolendas
5 Pattern for Living
11 Wall Street Journal Report

6:30
4 Kidalittles
5 Popeye
7 Greatest Sports Legends
11 Wild Kingdom
H Rich Little's *A Christmas Carol*

7:00
2 Kidsworld
4 Animated Classics
5 World Tomorrow
7 Davey and Goliath
9 News
11 Tom and Jerry
S Dot and Santa Claus

7:30
2 Captain Kangaroo
5 Wonderama
7 Little Prince
9 Newark and Reality
11 Pink Panther
13 MacNeil/Lehrer
H Fraggle Rock

8:00
2 Shirt Tales
4 Snorks
5 Movin' On
7 Puppy's Great Adventures
9 Christopher Closeup
11 Voltron
H Movie: Best Friends

8:30
2 Get Along Gang
4 Pink Panther & Sons
7 Superfriends
9 Meet the Mayors
11 Josie and the Pussycats
13 Wall $treet Week
S Movie: A Life of Her Own

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Star Search '85
7 Mighty Orbots
9 Nine on New Jersey
11 Hee Haw
13 McLaughlin Group

9:30
2 Dungeons and Dragons
7 Turbo Teen
9 Davey and Goliath
13 Congress: We, the People (cc)

10:00
2 Pole Position
5 Saturday Morning
7 Dragon's Lair
9 Championship Wrestling
11 This Week's Music
13 Firing Line
H Inside the NFL

10:15
W Movie: Animal Crackers

10:30
2 Saturday Supercade
4 Alvin and the Chipmunks
7 Wolf Rock TV
S Movie: Rose Marie

11:00
4 Kidd Video
7 New Scooby-Doo Mysteries
9 Hardy Boys/Nancy Drew Mysteries
11 International All-Star Wrestling
13 Tony Brown's Journal
H Movie: The Twelve Chairs

11:30
2 Pryor's Place
4 Mr. T
7 Littles
13 Money World

12 **NOON**
2 Bugs Bunny/Road Runner
4 Spider-Man
5 Big Valley
7 Weekend Specials (cc)
9 Voyagers!
11 Special: The Smurfs and the Magic Flute
13 The Constitution: That Delicate Balance (cc)
21 Gourmet Cooking
W Movie: Wavelength

12:30
4 Football: Jets vs. Buffalo Bills
7 American Bandstand
21 A Wok Thru China
H Rich Little's *A Christmas Carol*
S Movie: Man, Woman and Child

1:00
5 Fame
9 Movie: Storm Warning (1951). Ginger Rogers.
13 Harry Chapin in Concert
21 Great Chefs of New Orleans

1:30
2 NCAA Basketball: Georgetown vs. Univ. of Nevada
7 New York Hot Tracks
11 Movie: Blood and Sand (1941). Tyrone Power.
21 Square Foot Gardening
H Not *Necessarily* the News

2:00
5 Starsky and Hutch
13 American Playhouse: A Matter of Principle
H Movie: Shipwreck!
W Movie: Promises in the Dark

2:15
21 Motorweek

2:30
7 1985 World Cup Skiing
S Movie: Savannah Smiles

2:45
21 Gourmet Cooking

3:00
5 Movie: Stoner. George Lazenby, Angela Mao.
9 Movie: Desperate Journey (1942). Errol Flynn, Raymond Massey.
13 Movie: It's a Wonderful Life (1946). James Stewart.

3:25
21 A Wok Thru China

3:30
4 College Basketball: Kentucky vs. Indiana
7 Race for Number 1
11 Puttin' on the Hits

4:00
2 NFL Football: Minnesota Vikings vs. San Francisco '49ers
7 1984 College Football All-American Team
11 Lifestyles of the Rich and Famous
21 Great Chefs of New Orleans
H Johnny Cash's America
W Movie: The Twelve Chairs

4:30
7 Sportsbeat
21 This Old House (cc)
S Robin Hood

5:00
5 Mission: Impossible
7 Wide World of Sports
9 Top 40 Videos
11 Rocker
21 Movie: Father of the Bride (1950). Spencer Tracy, Elizabeth Taylor.

5:30
4 Special: Al McGuire's Pre-Season Special
11 Puttin' On the Hits
13 National Geographic
H Movie: Best Friends

6:00
4 News
5 Blue Knight
9 Battlestar Gallactica
11 Star Trek
W Movie: The King of Comedy

6:30
4 **7** News
13 A Christmas Memory
31 World Chronicle
S Movie: Two of a Kind (cc)

7:00
2 News
4 Prime of Your Life
5 Too Close for Comfort
7 Test Your Financial IQ With Marshall Loeb
9 Racing From Aqueduct
11 Dance Fever
13 The Nutcracker. Mikhail Baryshnikov, Gelsey Kirkland.
21 Movie: Gideon's Trumpet (1980). Henry Fonda, Jose Ferrer.
31 Voyage of the Mimi

7:30
2 Special: They're Watching Rock 'n' Roll
4 Fight Back
5 Archie Bunker's Place
7 Weekend Style
9 Hockey: Rangers vs. Philadelphia Flyers
11 At the Movies

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㉛ European Journal
🅗 Braingames

8:00
❷ Airwolf
❹ Diff'rent Strokes
❺ Special: 40 Years of Fine Tuning
❼ Special: The Best Christmas Pageant Ever (cc)
⓫ Movie: Agatha (1979). Dustin Hoffman, Vanessa Redgrave.
㉛ Heritage: Civilization and the Jews
🅗 Movie: Two of a Kind
🅝 Movie: Up in Arms
🅢 Movie: Man, Woman and Child
🅦 Movie: Best Friends

8:30
❹ Double Trouble

9:00
❷ Mike Hammer
❹ Gimme a Break
❼ Love Boat (cc)
⓭ Movie: Becket (1964). Richard Burton.
㉑ Heritage: Civilization and the Jews (cc)
㉛ Mystery!

9:30
❹ Spencer
🅗 Not *Necessarily* the News

10:00
❷ Cover-Up
❹ Partners in Crime
❺ ⓫ News
❼ Finder of Lost Loves
❾ News 9: Weekend
㉑ Movie: The Corn Is Green (1979). Katharine Hepburn, Ian Saynor.
㉛ North American Soccer
🅗 Movie: Silkwood (cc)
🅝 Movie: The Boat Is Full
🅢 Paper Chase
🅦 Movie: Star 80

10:30
❺ Black News
❾ In Search Of
⓫ Wall Street Journal Report

11:00
❷ ❹ ❼ News
❺ Movie: Tora, Tora, Tora (1970). Martin Balsam.
❾ Burns and Allen
⓫ Tales From the Darkside
🅢 Movie: Bluebeard

11:30
❹ Saturday Night Live
❼ World News Tonight (cc)
❾ Racing From Yonkers
⓫ Honeymooners

11:45
❷ Sports People
❼ Movie: In Enemy Country (1968). Tony Franciosa.
🅦 Movie: Come Play With Me

12 MIDNIGHT
❷ Movie: Best of the Safecrackers (1974). Tony Musante, Simon Oakland.
❾ All-Star Wrestling
⓫ Puttin' on the Hits
🅝 Movie: America, America

12:15
🅗 First and Ten

12:30
⓫ Rocker

12:45
🅗 Movie: Circle of Iron

1:00
❹ Rock-n-America
❾ Movie: Fear No Evil (1969). Louis Jourdan.
⓫ At the Movies
🅢 Movie: A Night in Heaven

1:15
🅦 Movie: The Joy of Letting Go

1:30
⓫ News

1:50
❺ Movie: She Done Him Wrong (1933). Cary Grant, Mae West.

2:00
❷ Music Magazine
❹ TBA
❼ Movie: Merrill's Marauders (1962). Jeff Chandler, Ty Hardin.
⓫ Soul Train

2:30
❷ Movie: The Ghost of Flight 401 (1976). Ernest Borgnine, Kim Bassinger.
🅗 Johnny Cash's America
🅢 Movie: Going Berserk

2:45
🅦 Movie: Animal Crackers

3:00
❹ Gavin/Lott
❾ Movie: Down to the Sea in Ships (1949). Richard Widmark.
⓫ Movie: Pennies From Heaven (1981). Steve Martin, Bernadette Peters.

3:08
❺ Special: The Winners

3:30
❹ Mary Tyler Moore

4:00
❹ Mary Tyler Moore
🅗 Movie: Two of a Kind
🅢 Robin Hood

4:32
❷ Movie: The Deadliest Season (1977). Michael Moriarty, Kevin Conway.

5:00
❾ News
⓫ Biography

5:30
❾ Point of View
⓫ News
🅗 Not *Necessarily* the News

5:50
❺ Time for Timothy

Sun., Dec. 9

6:00
❾ New Jersey Report
⓫ Wall Street Journal Report
🅗 The Nutcracker: A Fantasy on Ice
🅢 The Leprechauns' Christmas Gold

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ News
🅢 Thunderbirds 2086

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
❾ Hispanic Horizons
⓫ Old Time Gospel Hour
⓭ Mister Rogers

7:30
❷ Captain Kangaroo

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❹ Journey to Adventure
❼ This Is the Life
❾ TBA
🅗 **Movie:** Goin' Coconuts

7:45
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ Today in New York
❺ Jimmy Swaggart
❼ *Insight*
❾ Terry Cole-Whittaker
⓫ Tom and Jerry
🅢 **Movie:** Christmas Lilies of the Field

8:30
❷ For Our Times
❹ NFL Week in Review
❼ World of Photography
❾ Day of Discovery
⓫ Pink Panther

8:50
⓭ Sesame Street (cc)

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ Bullwinkle
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five

9:30
❹ Positively Black
❺ Bugs and Porky
❼ Wildlife Adventure
❾ Point of View
⓫ Voltron
🅗 **Movie:** To Be or Not to Be

9:55
⓭ Voyage of the Mimi (cc)

10:00
❹ Essence
❺ Woody Woodpecker
❼ Video Game
❾ Sunday Mass
⓫ Transformers
🅢 **Movie:** To Be or Not to Be (cc)
🅦 **Movie:** Airplane II

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment This Week
❾ That's the Spirit
⓫ Three Stooges
⓭ Nova (cc)

11:00
❷ Taking Advantage
❹ First Estate
❺ **Movie:** Lord of the Jungle (1955). Johnny Sheffield, Wayne Morris.
❾ Make Peace With Nature
⓫ Three Stooges

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week
❾ Rex Humbard
⓫ **Movie:** Ride 'Em Cowboy (1941). Bud Abbott, Lou Costello.
⓭ Liberace in Las Vegas
🅗 Fraggle Rock

12 **NOON**
❷ Channel 2 the People
❹ Meet the Press
❾ Robert Schuller (cc)
㉑ Exploring Language
🅗 **Movie:** Threshold
🅢 Paper Chase
🅦 **Movie:** Splendor

12:15
❺ **Movie:** His Majesty O'Keefe (1954). Burt Lancaster, Joan Rice.

12:30
❷ NFL Today
❹ NFL '84
❼ Eyewitness News Conference
㉑ Educational Computing

12:50
⓭ Lena Horne: The Lady and Her Music

1:00
❷ **Football:** Giants vs. St. Louis Cardinals
❹ **Football:** Cleveland Browns vs. Pittsburgh Steelers
❼ Like It Is
❾ **Movie:** The Far Country (1955). James Stewart, Ruth Roman.
⓫ **Movie:** Goliath Awaits (1981). Mark Harmon.
㉑ Congress: We, the People (cc)
🅢 **Movie:** On the Town

2:00
❺ **Movie:** Little Big Man (1970). Dustin Hoffman.
❼ Wildlife Adventure
㉑ The Making of *Indiana Jones*
🅗 **Movie:** The King of Comedy
🅦 **Movie:** Eddie and the Cruisers

2:30
❼ **Movie:** Where Eagles Dare (1969). Richard Burton, Clint Eastwood.

3:00
❾ **Movie:** Death of a Gunfighter (1969). Richard Widmark.
⓭ ㉑ **Movie:** Becket (1964). Richard Burton.
🅢 "Master Harold" . . . and the Boys

4:00
❷ **Football:** Washington Redskins vs. Dallas Cowboys
❹ TBA
🅗 **Movie:** Defiance
🅦 **Movie:** Over-Under, Sideways-Down

4:30
🅢 **Movie:** The Outsiders

5:00
❹ **Special:** The Bishops and the Economy
❺ Fame
❾ Buck Rogers
⓫ **Movie:** Miracle on 34th Street (1973). Jane Alexander.

5:30
❼ **Special:** You Can't Eat Fancy Words

5:50
⓭ The Brain (cc)

6:00
❺ **Movie:** Fade In (1968). Burt Reynolds.
❼ News
❾ Battlestar Galactica
㉑ **Movie:** The Corn Is Green (1979). Katharine Hepburn, Ian Saynor.
🅗 The Nutcracker: A Fantasy on Ice
🅢 **Movie:** Christmas Lilies of the Field
🅦 **Movie:** Goldy

6:30
❼ News
㉛ Cityscope

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Ripley's Believe It or Not (cc)
❾ **Basketball:** Knicks vs. Philadelphia '76ers
⓫ Solid Gold
⓭ **Movie:** The Corn Is Green (1979). Katharine Hepburn, Ian Saynor.
㉛ Searching

7:30
❹ Punky Brewster
㉛ Washington Week in Review
🅗 Fraggle Rock

8:00
❷ Murder, She Wrote
❹ Knight Rider
❺ Star Search '85
❼ Hardcastle and McCormick (cc)
⓫ Lifestyles of the Rich and Famous
㉑ A Christmas Special With Luciano Pavarotti
㉛ Blade on the Feather
🅗 **Movie:** To Be or Not to Be
🅝 **Movie:** Umberto D.
🅢 **Movie:** To Be or Not to Be (cc)
🅦 **Movie:** Funny Lady

9:00
❷ **Special:** All-Star Party for Lucille Ball
❹ **Movie:** The Sun Also Rises (1984). Hart Bochner, Jane Seymour. Drama based on Ernest Hemingway's novel of love and betrayal set in post-W. W.-I Paris. Part 1 (Part 2, Mon., Dec. 10, 9 p.m.) (cc)
❺ **Special:** The Winners
❼ **Movie:** Moonraker (1979). Roger Moore. (cc)
⓫ Lou Grant
㉑ **Movie:** It's a Wonderful Life (1946). *James Stewart.*

9:30
❷ Alice
❾ Nine on New Jersey
㉛ Eye on Dance

10:00
❷ Trapper John, M.D.
❺ News
❾ Meet the Mayors
⓫ News
㉛ Ramblin'
🅗 The Investigators
🅝 **Movie:** Miracle in Milan
🅢 Brothers (cc)

10:30
❺ Sports Extra
❾ New Jersey People
⓫ From the Editor's Desk
🅗 Olivia Newton-John in Concert
🅢 Best of Bizarre (cc)
🅦 **Movie:** Uncommon Valor

11:00
❷ ❹ News
❺ **Special:** The Long Beach Story
❾ World Tomorrow
⓫ Odd Couple
🅢 **Movie:** One From the Heart

11:15
⓭ Monty Python's Flying Circus

11:30
❹ George Michael's Sports Machine
❺ David Susskind
❾ It Is Written
⓫ Honeymooners

11:45
❷ Sports Update
❼ News
⓭ Monty Python's Flying Circus

12 **MIDNIGHT**
❷ Barnaby Jones
❼ World News Tonight (cc)
❾ Jimmy Swaggart
⓫ Cher: A Celebration at Caesar's
🅝 **Movie:** The Bicycle Thief
🅗 **Movie:** Threshold

12:15
🅦 **Movie:** Laura's Desires

12:30
❹ The Greatest American Hero
❼ **Movie:** Haunted Palace (1963). Vincent Price.

12:45
🅢 **Movie:** Monty Python's the Meaning of Life

1:00
❷ Barnaby Jones
❾ **Movie:** Four Clowns (1970).
⓫ Tales From the Dark Side

1:30
❹ America's Choice
❺ **Special:** The Winners
⓫ News

1:40
🅗 **Movie:** Defiance

2:00
⓫ Wall Street Journal Report

2:15
❼ **Movie:** The Little Girl Who Lives Down the Lane (1977). Jodie Foster.

2:30
❹ Visiones
⓫ **Special:** The Making Of . . .
🅢 Miss Pat Collins' 20th Anniversary Show

3:00
❹ First Estate
❾ **Movie:** Trail Street (1947). Randolph Scott.
⓫ **Movie:** Guadalcanal Diary (1943). Anthony Quinn, Lloyd Nolan.

3:30
🅗 **Movie:** The King of Comedy
🅢 **Movie:** Escape 2000

4:30
⓫ Biography

5:00
❾ News
⓫ Life of Riley

5:15
🅢 "Master Harold" . . . and the Boys

5:25
🅗 The Investigators

5:30
❼ Morning Stretch
❾ Joe Franklin
⓫ News

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OTHER EVENTS

Happenings

IN A CHRISTMAS MOOD, THINGS TO SEE. . .A new Anglo-Celtic edition of the annual Christmas Revels offers carols, Irish step-dancing, a brass band, the Straw Boys Mummers Play, and much more than that in a performance that includes traditional and ritual dances and processionals. Performers include The Little People, The Mari Lwyd, Gillie Chaluim, and much mystery as well as frolic. At Symphony Space, Broadway at 95th St. (864-5400). 12/7 at 8, 12/8 at 3 and 8, 12/9 at 2 and 7. $12, or $10 unreserved; children under 12 $6. . .Actress Zoe Caldwell and other performers will join in a staged reading of Dickens's *A Christmas Carol*, in a Christmasy setting at South Street Seaport Museum. Date is 12/10 at 7:30; $5 (669-9614). . .Last-minute stuff: as noted last week, 12/3 is the date for the Rockefeller Center tree-lighting ceremony, 5:30-6--you know where. . .The Gotham Book Mart, that wonderfully cozy bookstore at 41 W. 47th St., opens its annual rare-ornament exhibit 12/4 for a full month. Some of these are true antique treasures. . ."Traditions of the Holiday Season," at the New York Botanical Garden in the Bronx, has turned the Haupt Conservatory into a wonderland of red and white poinsettias and other holiday plants. Official open-close dates are 12/8-1/6. . .More old-fashioned holiday loveliness can be enjoyed in two nearby albeit out-of-town spots: Westbury House, at Old Westbury Gardens, L.I. (516-333-0048), will hold an open house 12/8, 9, 11-4. Oscar Brand and other music-makers and groups will be entertaining both days, and Santa Claus expects to be on hand, too. Much to see in this turn-of-the-century atmosphere. A Dutch-Colonial mood is in force at Philipsburg Manor, Westchester, where you can take a candlelight tour of the decorated mansion, 12/8, 9, between 5 and 9 p.m. . .We try to keep you posted on the trees about town as they light up, and on 12/8, Citicorp Atrium, as a part of its holiday-activities week (see below), will give you a map so you can take a self-guided walk in the midtown area so you can see for yourself.

. . . **and things to do**--or learn how to do. Citicorp Atrium and the Museum of American Folk Art's joint venture continues thru 12/8, Lexington Ave. and 53rd St.--decorations and children's workshops in a nostalgic mood. And there are demonstrations in all kinds of homey arts and crafts thru 12/7, noon-1:30 and 6-7:30. . ."Decorating for Christmas" is the theme for Gray W. Zinsmeyer's free talk-demonstration, 12/6 at 12:30, at Fraunces Tavern Museum, 54 Pearl St. These are Colonial ornaments he's talking about--natural materials, all. . .Needlework expert Erica Wilson will give a holiday workshop 12/8, 10-3, at Cooper-Hewitt Museum, 2 E. 91st St. (860-6868); fee is $45, and you'll learn how to create a white Christmas with crewel, shadow quilting, candle-wicking, and so on. Sound lovely?. . .At the Dairy in Central Park, 65th St. west of the Zoo, 12/9, 16, and 23, learn how to make ornaments to take home and to decorate the Dairy's own tree. 12/9, Victorian ornaments; 12/16, 23, origami. At 1, and free. . .12/8, 1-4, go to Bowne & Co. at 211 Water St., the South Street Seaport Museum's stationers, to learn how to print your own greeting cards. $12, children $10, including materials.

MAGNIFICENT CHRISTMAS SPECTACULAR—This year's edition of Radio City Music Hall's annual holiday family entertainment includes the Rockettes, "The Living Nativity" complete with the manger's animals, bows to Dickens and "The Nutcracker," lighting of a menorah, and some favorite scenes of years past. Thru 1/10/85, with daily times varying. Sixth Ave. and 50th St. (757-3100); $18, $22. All tickets are on sale in advance.

LET THEM ENTERTAIN YOU—Dorothy Hamill, John Curry, Robin Cousins, and lots of other leading lights of the ice-skaters' art will be at Madison Square Garden 12/9 at 2, in the Pro Skate Championships, competing as teams and individuals, and putting on one terrific exhibition. $10-$18. . .12/8, the *Sir Walter Raleigh*, the 1600-ton motor vessel that is the flagship of a multinational youth expedition whose patron is Prince Charles, will be at anchor at Pier 90, 55th St. and the East River. You can board for a visit, 12/9-11, 9:30-11:45 a.m. The ship has been converted for submarine exploration and research, and has living accommodation for 60 crew and expedition members. . .George Hearn, who has one of Broadway's most listenable speaking voices, takes leave of *La Cage aux Folles* and does a solo turn, a reading from some of his own favorite writers. This is a Free Theatre Productions presentation, and long may they continue. It's at the Fifth Avenue Presbyterian Church, 55th St., 12/4, at 12:30, and free, of course-. . .Mark Twain's devotees will be at the Gallery-Recital Hall at 15 E. 65th St., at 2 on 12/9. Rose Reissman and the Ditmas Acting Troupe will offer "Kids on Twain/Twain on Kids," with scenes from "A Connectiuct Yankee in King Arthur's Court." Pianist Francis Heilbut will also be on hand with appropriate music. $5 contribution (255-9640). . .The biannual reading to benefit *Columbia Magazine* will be 12/4 at 8, at the McBurney Y, 215 W. 23rd St. Stanley Kunitz, Craig Nova, and Gordon Lish are the readers, and admission is $5, $3.50 for students. The magazine is published by the University's graduate writing division. . .The first (we're told) American Financial Planning Exposition, and I guess it's directed to all of us, will be at Madison Square Garden 12/9-11. Insitutions offering both products and services will be on hand with advice--and they include banks, brokerage houses, insurance companies, tax-shelter firms, and so on. Sun. 10-7, Mon. and Tues. 10-8. $4.

THE STAR OF CHRISTMAS—Holiday show about the skies at the time of the first Christmas. At varying times, and special holiday performances. Hayden Planetarium (873-8828), at American Museum of Natural History, C.P.W. and 81st St. $3.75; children $2; seniors $2.75.

SOUTH STREET VENTURE—An hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour, Sun.-Thurs. 11-6; Fri. and Sat. 11-8. $4.50; children under 12, $3.

FAIRS AND SALES, SALES AND FAIRS, they come in all sizes this week, with something for everyone to enjoy--and take home. Briefly noted: The pottery sale at the 92nd Street Y, 12/9, 11-5; 12/10, 10:30-3. At the Pottery Studio, Lexington and 92nd--functional pottery created by the students, and part of the proceeds going to the scholarship fund. . .The Village Community School, 272 W. 10th St., has its Holiday Book Fair 12/7, 8:30-7. 500 children's paperback titles, boxed gift sets, books for all ages and interests, and calendars, too. . .The Tibetan Association will have a book fair 12/8, 10:30-6, at the East Side International Community Center, 330 E. 45th St. This exotic marketplace offers food and clothing, jewelry and arts and crafts. Books and a film for viewing, too. $1 admission. . .One of the annual big ones goes for three long weekends, at Columbia U.'s Ferris Booth Hall, Broadway and 115th St. Dates are 12/6-9, 13-16, 20-23; 5-9 Thirs. and Fri., noon-7 Sat. and Sun.400 craftspeople will have everything from home furnishings to soft scupture, toys and dolls to basketry and blown glass. And much more. Among the rarities: scrimshaw, fiber jewelry, and handmade kaleidoscopes. $3 admission, benefits radio station WBAI; $10 for all twelve days of this Christmas fair. . .A family fair is the cozy notion of the United Nations International School, 12/8, 11-5, at 24-50 East River Drive, at 23rd St. There'll be a flea market, crafts, baked goods, a kids-only store, a wishing tree, and gourmet and gift boutiques. . .Another school fair, this one by the Riverside Church Weekday School—a bazaar 12/8, at Riverside Church Assembly Hall, 120th St. and Riverside Dr., 10-3. Handcrafted gifts, card making for the holidays, cupcake decorating, books, white elephants galore. . .Crafts in the Armory is bigger than ever, and opens at the N.Y.S. Armory, 125 W. 14th St., 12/7, to run three weekends, 12/7-9, 14-16, 21-23. Open 5-9 Fri., 11-7 Sat., noon-6 Sun.$3 admission, and you'll find craftspeople from all over the country, with handmade merchandise in all price ranges, from kites to carousel animals, fashions to items made from niobium, a space-age alloy. . .The National Jewish Artisans Guild of the Martin Steinberg Center will hold its crafts fair, 12/9, noon-5:30, at the Brookdale Center of Hebrew Union College, 1 W. 4th St. Free admission, and you'll find ritual objects for all occasions, made of leather, fiber, batik, enamels, and more. . .A Jewel Box Auction and Boutique 12/6 will benefit the Alcoholism Council of Greater New York. At the Lotos Club, 5 E. 66th St. Free admission, and 12/3-5, you can ogle the wares at an advance viewing, 11-5:30, at Cravetz Kahan Ltd., 810 Madison Ave. at 68th St. Some great buys here, in luxury and other categories. . .A Comic Book Marketplace will be staged at the Omni Park Central, the Forum, lower lobby, Seventh Ave. and 55th St. Free admission, but for collectors and fans the show is the thing.

Tours

SOUTH STREET SEAPORT MUSEUM CHRISTMAS TOURS—"Christmas at Sea," each Sat. and Sun. at 2 and 4. Meet at the Pilothouse, Pier 16 and the East River; included in general admission: $3.50, children $1.50 . . .Meet "Ghosts of Christmas Past" such as Walt Whitman and Charles Dickens; 12/5,6,7, and 8 from 6:15 p.m. on (5 tours per evening). Call 669-9416 for reservations. $5.

TOURS WITH THE 92ND STREET Y—Must preregister for all (427-6000, ext. 179). 12/6, 1-3 p.m., taste croissants, strudel and marzipan on the Upper East Side; $8. . .12/9 at 11 a.m. and 3 p.m., an Artists Hospitality Tour to the Union Square studios of a bookbinder, a painter and a poet; $13.

CHRISTMASTIME AT ROCKEFELLER CENTER—With the Municipal Art Society (935-3960). 12/11 at 12:30. Reservations required. $8.

ANTIQUE FABRICS—With Doorway to Design (339-1542). See special furniture and fabric collections, 12/5 at 10 a.m. Reservations required. $15.

STAINED-GLASS WINDOWS— At St. Ann and the Holy Trinity Church with the Long Island Historical Society (624-0890). 12/4 at 12:30 p.m. Meet at St. Ann's, 157 Montague Street, Brooklyn Heights. Free.

ROOSEVELT ISLAND—With Adventure on a Shoestring (265-2663). 12/9 at 3 p.m. Meet on NW corner of Second Ave. and 59th St. $5 plus Tramway fare.

HARLEM SPIRITUALS—(275-1408). Gospel and Spirituals tour, Sun. 9 a.m.-1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $22, reserve by 1 p.m. Sat. . .Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, and drinks. $52; reserve 24 hours ahead.

EAST VILLAGE GALLERIES—Tour with the Floating Gallery (254-3690). 12/8 at 1. $7.

URBAN PARK RANGERS—Tours and workshops, free unless noted. **Bronx**: 12/8 at 1, meet at Van Cortlandt Park Visitors Center, Broadway and 242nd St. (548-7880), to make holiday decorations out of pine cones and seeds. Pre-register. 12/9 at 1, meet at Crotona Park Boathouse (589-0096), for a prehistoric animal slide presentation. . .**Brooklyn (856-4210)**: 12/8 at 1, make wreaths with pine cones and nuts. Call to pre-register. 12/9 at 1, meet at Grand Army Plaza to learn how Olmsted and Vaux designed Prospect Park. . .**Manhattan (397-3091)**: 12/7 at 1:15, meet at 42nd St. and Fifth Ave,. for a tour of Bryant Park. 12/9 at 2, gear up for old man winter by learning how to eat, dress and prepare for winter storms. Meet at the Belvedere Castle, 79th St. in Central Park-. . .**Queens (718-699-4204)**: 12/9 at 1, meet at Jackson Pond in Forest Park to observe the signs of winter. . .**Staten Island (718-442-1304)**: 12/9 at 1 p.m., make your own bird feeder. Bring two plastic milk or bleach containers, aluminum pie plates, an onion bag and some ribbon. Meet at the Silver Lake Tennis House, Hart Blvd. and Revere St. Reservations required.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000). A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Weds. (12/5), at 10 a.m.; $1. 12/8 at 8:30 a.m., early morning bird walk. Bring binoculars, warm clothes and field guide books. $2. . . .Wave Hill, 249th St. and Independence Ave., Bronx (549-2055). 12/2, 8:15-12:30, a morning bird walk, to find waterfowl and shore birds at Orchard Beach; meet at Wave Hill gate; $3 with car; $8 with van transportation. A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission, $2. . .Brooklyn Botanic Garden, 1000 Washington Ave. Each Sun. at 1, meet at the Garden Shop for a 45-minute tour; free. Also, 12/8 at 10:30 a.m., a tour of the Willow area (220-8747). $1.75.

OUTDOORS CLUB—Write P.O. Box 227, New York 10021, for schedule of country hikes. Also: 12/8 at 10:45 a.m., meet at Port Authority at the stutue of the commuters for the bus to West Orange N.J. (876-

6688).$1 plus $5.20 bus fare. 12/9 at 10 a.m., meet on steps of City Hall for 10 mile walk to Coney Island. Call GR-3-1452, days. $1.

Sports

FOOTBALL—Jets, at Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-421-6600). $15, single seats only. 12/8 at 12:30, vs. Buffalo.

HOCKEY—N.Y. Islanders, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. 12/8 at 7:05, vs. Hartford. 12/11 at 8:05 vs. New Jersey Devils. . .**N.Y. Rangers**, at Madison Square Garden (564-4400). $8-$19. 12/3 at 7:30, vs. Philadelphia. 12/5 at 7:30 vs. Calgary Flames. 12/10 at 7:30 vs. Los Angeles Kings.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000).$8-$16. 12/11 at 7:30, vs. Philadelphia. 12/13 at 7:30, vs. Utah.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700); daily except Tues., post time at 12:30. $2, $5. Featured races: 12/8, Tempted plus Breeders' Cup Enrichment. 12/9, Bertram F. Bongard.

Children

TOYS, a Christmas musical that stars Santa Claus the Wooden Soldier, along with four ice skaters. Manhattan Savings Bank, Madison Ave. and 47th St. Thru 12/21, Mon.-Fri. at 12:15 and 1:15. Free.

THE BIG APPLE CIRCUS—A one-ring show, in its own tent at Lincoln Center (860-7320). Thru 1/1/85. $6-$24. Daily performances at varying times, some sold out.

CHRISTMAS AT GIMBELS—The 33rd St. store offers kids a ride in Santa's Space Shuttle—a "pretend" blast-off and journey narrated by Santa—that ends in a visit to the gentleman himself. Between 11 and 6, every 15 minutes. 12/8,9 at 9:30 and 11 a.m.: Breakfast with Santa; magic, music, mimes and breakfast. $3.50 plus tax. From 1 to 3:30 p.m. see magic, juggling and colorful ballons on the second floor.

THE CHRISTMAS CAPER—A musical mystery about a threat to Santa Claus and his elves. Applecoop Productions, by Mary Ann Di Maria and Nick Picciallo. *At the Triplex Theater*, 199 Chambers St. (618-1980). Thru 12/30. Tues.-Sun., with curtain times varying from 10 a.m. to 7:30 p.m. $12.50, $15 Tues., Wed., and Thurs. evenings; $10, $12.50 Wed., Thurs., Fri. a.m. and matinees; $15, $17.50 Fri., Sat., Sun. at any performance.

18TH CENTURY MAGIC—With Mr. Bayly at Fraunces Tavern Museum, 54 Pearl St. (425-1778). 12/9 at 2 p.m. $2.

A CRICKET ON THE HEARTH—Theater of the Open Eye, 316 E. 88th St. (534-6909). 12/8,9 at 3 p.m. $5.

CHRISTMAS HOLIDAY SHOW, with the Marionette Ballet. Alice May's Puppets, at Origami Center, 31 Union Square West (255-0469). Sun. at 2 p.m. thru 1/6/85: "A Visit From Santa Claus." $2.50.

TALES OF CHELM—Sketches, songs, riddles, jokes. New Theater, 62 E. 4th St. (972-0672). 12/16 at 2; then alternating Sun. thru 3/10/85. $4.

GROWNUPS—A musical about the adults' world through a child's eyes, by First All Children's Theatre. *At 37 W. 65th St.* (873-6400). Sat. and Sun. at 2 and 4, thru 12/16. $10.

THE WIZARD OF OZ—The Puppetworks, at Old First Church, Seventh Ave. and Carroll St., Brooklyn (638-5217). Sun. at 2, thru 12/9. $3.50.

PAPAGENO PUPPET THEATER—"Cinderella," a musical for rod puppets. West Side Y, 5 W. 63rd St. (877-4852). Sat. at 1 and 2; Sun. at 11, 1, and 2; thru 12/16. $3.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun., 11 a.m. West Side, 12:30 East Side. . .12/8 at 3:30 (East Side): Lisbeth Zwerger, illustrator of "Hansel and Gretel." 12/9 at 1 (West Side) and 2:30 (East Side): Noelle Sterne, author of "Tyrannosaurus Wrecks: A Book of Dinosaur Riddles," will help celebrate Eeyore's Dinosaur day.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

MICHAEL TAUBENSLAG PRODUCTIONS—12/9 at 1: "Alice in Wonderland"; at 2:30: "Peter Pan Meets Wicked Wizard." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). "Manhattan on Ice: Skating and Sleighing in Old New York" exhibit opens 12/7; see snow scenes and wooden ice skates. . .12/8 at 1:30, the Leela Puppet Theatre in "The Dark Wizard and the King"; $2.50. . .Following at 2:40, a Please Touch demonstration, a hands-on experience in a 17th-century Dutch room. $1.

HANSEL AND GRETEL, an all-new version by the Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance and footpath from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. $2.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. thru 1/6/85: "Wilbur, the Christmas Mouse," at 1:30; "Pinocchio's Christmas Journey," at 3. Also 12/26-31. Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at noon and 2, Sun. at noon. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 12/8 at 11 a.m. and 2 p.m.: "Buster and his Friends," by ventriloquist Todd Stockman. $3.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 12/8, 1-2:30, design and print greeting cards with Alice Siegel. Free, but must reserve.

SPECIAL EXHIBITS—"Charlie Brown, A Boy for All Seasons: 20 Years on TV." Museum of Broadcasting, 1 E. 53rd St., Thru 1/31/85. . .Magic, Past and Present, at the Library and Museum for the Performing Arts, Lincoln Center, thru 12/31. Artifacts, posters, video, collectibles, and more.

NEW YORK PUBLIC LIBRARY—This is only a sampler; please phone local branches for programs in all the boroughs. Lincoln Center Library, 12/8 at 2:30: Greg Cummings performs a dance play "Jabberwocky"; call 870-1633 for reservations. . . Donnell Library Center, 20 W. 53rd St., 12/8 at 3: "Scary Poems for Rotten Kids," with Canadian poet Sean O'Huigin. . .Jefferson Market, Sixth Ave. and 10th St., 12/6 at 3:30: writing and button making workshop "Poems on a Pin." Pre-register. . .328 E. 67th St. branch, 12/6 at 11 a.m.: stories, fingerplays and puppets for toddlers. . .Yorkville, 222 E. 79th St., films for ages 3-8, Thurs. 12/6 at 4.: "Really Rosie" and "Christmas Cracker." 12/8, 2:30: "Meet Me in St. Louis," starring Judy Garland and Margaret O'Brien (1944). Pre-school picture-book hours, Wed. at 4, ages 3-4; Tues. at 4, ages 5-7.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon and 4. Also: 12/8 at 2, meet artist Lisabeth Zwerger. . .12/9 at 3, Musica Pro Domino will play Christmas and Advent music. Free with museum admission.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, a shadow wall, performance area. . "Pop-Up," life-size and miniature theatrical, puppet, and magic pop-up books, old and new. . .Also: 12/8 and 9: take part in making pop-ups and puppets with Punch, Judy and friends.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibit "Soundtracks". . .Fri. at 1, storytelling for 3-5-year-olds. Free.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun. 10 a.m.-5:45 p.m.; Wed., Fri., Sat. 10-9 p.m.$1.50 suggested admission; adults, $3. Natural Science Center: Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30. Closed Mon. An introduction to plants, animals, and rocks of New York. . .Discovery Room: Sat. and Sun. only, noon-4:30. Discovery Boxes and touchable specimens.

QUEENS MUSEUM, N.Y.C. Bldg., Flushing Meadow-Corona Park, Flushing (592-5555). Puppet Arcade exhibit starts 12/8. Drop-in puppet-making workshops for the family, Sun. at 1:30 and 3. 12/9 at 2 p.m.: Readers Theatre workshop presents "Readers of the Lost Art." Free.

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Paulo Jobim. Mon., Tiberio and Janet. Tues. & Fri., Angela Santos and Company. Wed. & Thurs., Zebeto and Company. Sat., Clarice Taylor. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 12/3, Angel Rangelov/Jimmy Madison Big Band with special guest Ray Barretto. 12/4-9, Tania Maria with Buster Williams and Billy Hart. 12/11-16, Keith Jarrett with Gary Peacock and Jack DeJohnette. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Adam Makowicz plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 12/8, Special Concensus. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 12/3,4,10,11, Ed Polcer's Midtown North. 12/5,12, Red Balaban & the Hot Club of 54th Street. 12/6-8, Balaban & Cats. 12/9, Ali Ryerson Quintet. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 12/3,10, Les Paul Trio. 12/5-9, Rare Silk, Wed., Thurs., Sun. at 9 & 11, Fri.-Sat. 9,11 & 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 12/3, Poez. 12/4,11, Theatre Night. 12/5, Lori Carson; Second Chance. 12/6, Phil Ochs Song Night. 12/7, Gene Clark. 12/8, Ellen McIlwaine. 12/9, Bren; Tabitha Torosian; Jan Vick; Terry Hogan. 12/10, Sonny Ochs. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 12/3, Kuni Mikami. 12/4-8, Kevin Eubanks. 12/9,10, Rory Stuart and Armen Donelian. 12/13, Mickey Tucker. **Upstairs:** 12/7 at 8:30, Megan Murphy in Concert. 12/8 at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Wed.-Sun. 10-3, David Allyn and the Scott Hardy Trio. Sun., 5-10, singer-pianist Brooks Kerr. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. From 12/4, Jeff Young and Steve Gaboury, Tues.-Sat. 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 12/3,10, Toshiko Akiyoshi's New York Jazz Orchestra featuring Lew Tabackin. 12/4-9, Quest with Dave Liebman, Richie Beirach, Eddie Gomez and Billy Hart. 12/11-16, Chet Baker. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 12/8, disc jockey, TV host, and writer Jonathan Schwartz in 'Illusions,' Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. Pianist Andy Tuck plays Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Lynn Oliver Big Band. Fri., Cathy Chamberlain and her Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Hap Gormly All Stars; Phil Bennett Society Swing. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 12/6, Bobby McFerrin. 12/7, Vicious Pink. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 12/4, Rory Stuart Quartet with Armen Donelian, Boots Maleson, Keith Copeland. 12/10,17, Galt MacDermot's New Pulse Jazz Band. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 12/5, Diane Bulgarelli; Vicki Weidman. 12/6, Julie Gold; Wise Guys. 12/7, Charley Pistone; Pressure Point. 12/8, Peptides; Bruno Beats; Cherry Vanilla. 12/12, Deni Toledo & Bullet; Dick Frank & the Stoney Creek Band. 12/13, Beth Halligan. 12/14, Destiny; Niked Ipes. 12/15, Drew Yowell; The Right; The Pink. No credit cards.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Continental-nouvelle restaurant. Every Fri.-Sat., pianist Harold Danko with Lee Konitz on saxophone play from 10 p.m. AE, CB, DC, MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 12/3, Gil Evans' Orchestra. 12/4-9, Pharoah Sanders. 12/11-16, Two Franks featuring Frank Foster/Frank Wess. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 12/8, singer and actress Linda Hopkins, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 12/7,8, Stormin' Norman and Suzy. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 12/3, Manny Oquendo's Libre with Adalberto Santiago and his orchestra and guest soloist Woody Shaw. 12/10, Conjunto Clasico with Bad Street Boys and guest soloist Arthur Blythe. Music from 9 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 12/3, Mel Lewis & The Jazz Orchestra. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 12/3, The George Kelly Big Band with Phil Woods, Richard Wyands, Irving Stokes, and Ronnie Cole. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 12/3-8,10-15, pianist Ray Bryant with Jimmy Rowser on bass. 12/9, guitarist Gene Bertoncini with George Duvivier on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 12/4-9, comedian Richard Lewis, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 12/29, comedians Jacki Mason, Danny Curtis and the Dangerfield trio, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9.30. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and comedian Terry Day. Thurs., magician Devlin and Terry Day. Fri., magicians Slydini and Mundaka. Sat., magicians Devlin and Eric DeCamps. AE,MC,V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/31, singer-pianist Glen Covington and his trio, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

ROXY—515 W. 18th St., 691-3113. One of New York's largest dance floors. Club features live Salsa music every Thurs., Hip Hop every Fri.-Sat., and rollerskating Sun.-Wed. No credit cards.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 12/5, Caribbean Night with The Baron and The Jammer. 12/6, Mikata Afro-Caribbean Funk. 12/7,8, Pe De Boi - Power Samba Band. 12/9, Brazil's Big Brass - Guanabara. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.-Sat. at 6:30, Blossom Dearie...*Issue? I Don't Even Know You!* - political and topical revue, Wed. & Thurs. at 9, Fri. at 11:30, Sun. at 7... Thru 12/31, *I Hear Music of Frank Loesser and Friends,* starring Jo Sullivan, Fri. at 9, Sat. at 9 & 11:30, Sun. at 3. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 &

11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 12/3-8, singer Martin Charnin with Sasha Charnin, Mon.-Wed. at 8:30, Thurs.-Sat. at 8, followed by comedian Charles Pierce, Tues.-Thurs. at 11, Fri.-Sat. at 10 & midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Maris Clement, Davis Gaines, Herndon Lackey, and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 12/3,10 at 8:30, Interplay, improvised music, dance, and theater. AE,CB,DC,MC,V.

RACHEL'S—25 Hudson St., 334-8155. 12/8,15 at 9, Kaleidoscope - musical-comedy improvisational group. Shows at 10 p.m. AE,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 12/31, Panama Francis and his Savoy Sultans, play for dancing, nightly except Mon. AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, Hortense Kossofsny, Elias Gregory,bellydancer Xanya and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m.AE,CB,DC.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 1/5, singer-pianist Julie Wilson performs *Broadway, Her Way,* Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 12/31, singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. at 10 and midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

ST. REGIS-SHERATON—2 E. 55th St., 753-4500. **King Cole Room:** Thru 12/10, jazz-pianist Joe Bushkin and his All-Stars celebrate his 'demi-centennial' in showbusiness, Mon.-Thurs. at 9, Fri.-Sat. at 9 & ll. **Astors:** The Mike Cerrati Trio play every Mon.-Fri. from 9-2 a.m., Sat. 10-3 a.m. AE,CB,DC,MC,V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m.. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Marcy Stein sings & plays Mon.-Tues. AE,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Wed.-Fri. 6-midnight. Sammy Goldstein plays Mon.-Tues. 6-midnight and Sat 8-2 a.m. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Mon.-Sat. 8-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Anne Phillips, Tues.-Thurs. 9-1 a.m. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 12/5-8, The Tom Matthews Show - musical revue. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 12/3,10, Taboo in Revue - comedy group; singer Bobby Daye. 12/4, Helen Angelo; Grace Cosgrove. 12/5, Carole Bugge & Jim Stellos; Ginny Dustin. 12/6, Cheryl Hoenemeyer; Jack Eddleman. 12/7, Mark Hooker; Constance Pachl; Late Night Comedy Show. 12/8, *Collins & Friedman; Constance Pachl;* Late Night Comedy Show. 12/9, 3 Men in a Tub; Liana Harris. No credit cards.

FERRANTE—1294 Third Ave., bet. 74-75th Sts., 535-3416. A new classic Italian restaurant with pianist-composer Artie Schroeck performing nightly from 11 p.m.-4 a.m. AE, CB, DC, MC, V.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jimmy Lyon. Mon., Dick Hyman. 12/4-8,11-15, John Colianni. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7. AE,CB,DC,MC,V.

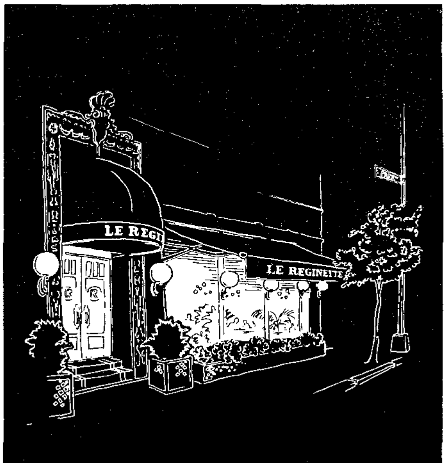
THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed. & Sat., Bobbi Miller at the piano. Thurs., Tracey Lyons. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 12/3-5, Joe Ruddick with Frank Joliffe. 12/6-9, Mitch Rothchild. 12/10-12, Louise Pecoraro. Nightly 7:30-1:30 a.m. AE,CB,DC,MC,V.



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ANTIQUES

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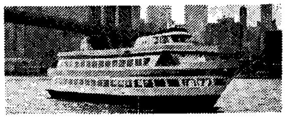

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Strictly Personals is a weekly feature. Rates $20.00 per line. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add $12. for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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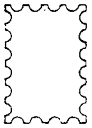

New York Magazine, (____) Box Number
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Nurse, Entrepeneur—Mother of delightful 4 year old, 35, 5'8", swimmer, attractive with freckles, dimples and style, wants to laugh and be silly with a man, 35-45, who is basically happy, healthy and stable. He appreciates the paradoxes of life, has light in his eyes and knows how to let things happen. He has learned to create options, choices and other good things. Being with him is easy. He is honest, has courage and knows how to treat a special relationship. NYM E431.

Attractive, Adventurous, Flexible—Warm 40-year-old, NYC woman with a sunny disposition and varied interests is looking for a solid relationship with a successful, cultured, sporty, sensitive, intelligent male counterpart. Bio/photo? please. NYM H247.

Bright, Slim Manhattan Lady—Seeks to meet sophisticated, well-traveled man, 55 plus. PO Box 375, NYC 10011.

A Multi-dimensional—Lean, casually good-looking, early 40's, male, warm and affectionate, super-bright, with a droll sense of humor, stable, but very unique. Highly successful career, great midtown apartment high over the city, with a quiet, woodsy, country hide-away. Enjoy antiques, country inns, discos, funny movies, ice cream, champagne, walking on the ocean beach at night, Monday Night Football, gourmet dining and soft classical music. Wish to meet a very slim, pretty, long-haired female, to age 30 with no dependents. Photo with reply, please. NYM J028.

34-Year-Old Jewish Physician—Enjoys and likes tennis, horses, movies, cuddles and hugs, looking for heady, hearty, happy, thin female friend, younger than 34. Letter, photo and phone. NYM J037.

You Don't Have To Be Perfect—Just be male, moderately sane, with a sense of humor and adventure, curiosity and willingness to explore mysteries as well as realities. I am female, blonde, 52, hazel eyes, great legs, described as stunning, zest for life. Phone, note. NYM J038.

Pretty, Slender, Successful—32, Christian seeks tall, handsome professional man, funny, 32-40. Photo a must. NYM H335.

Warm, Witty, Attractive—Jewish female, 36, looking to meet warm, witty, bright Jewish man over 35. I enjoy films, books, brunches, dancing and theater. Photo, please. NYM H337.

Very Special Guy—Successful, well-educated, marriage-minded Jewish executive, 34, attractive and sensitive with many interests. Seeks Jewish professional female, 25-36, who is good-looking, caring and sincere. Phone/bio. NYM J039.

Be Special—I am. Manhattan female, young 41, pretty, svelte, 5'5", 120, loving, personable, artistic musically/creatively, non-smoker, with love for life, music, dancing, friendship, romance, laughter seeks handsome, physically/emotionally fit, single male counterpart, 30-50, with integrity, wit, warmth. Will exchange photo/phone/letter. NYM H339.

Professional, Independent, Attractive—Jewish widow, 36, slim, with 3-year-old. Seeks single, Jewish business/professional man, 35-45, to share my enjoyment of literature, music and dance. Photo, phone and bio. NYM J040.

Knight In Shiny Convertible—Single Jewish male, vegetarian, self-made real estate mogul, early 20's, 6' tall, curly brown hair, deep blue eyes, with lots of free time. Seeks sensual, intelligent, cultured, fun-loving, uninhibited woman for good times and sharing. Am confirmed iconoclast with philosophical bent. Like architecture, theater, art, cinema, music, archaeology, dining out, museums, dancing and travel. Am loving, sometimes romantic, generous, compassionate, perceptive and empathetic. Unbelievable huh? Now tell me about you. Photo and phone, please. P.O. Box 85, Murray Hill Station, NY, NY 10156.

Ex-Ivy League Cheerleader—29, enjoys tennis, running, cooking, singing. Seeks successful, athletic Christian man, 27-40, preferably Ivy Leaguer who is looking for warm, fun-loving, old-fashioned gal. Please send photo/note. NYM H340.

Bright, Pretty, Slim—Blonde, 36, independent workaholic would like to meet handsome, world-traveled, slim, energetic, 40-55, elegant and honest man who loves to dance, for serious relationship. Bio, photo a must. NYM J041.

Single, Sane, Sensitive—And seldom sardonic, Italian woman seeks unpretentious, emotionally, financially secure man, 30-45, with a sense of humor and patience. Please, no vacillators. Send bio to NYM B613.

Strikingly Pretty And All Female—Late 30's, trim, classy, nurturing, sensitive, witty, sexy, affectionate and playful, WASPy lady exec seeks a tall, handsome, very successful and affluent, urbane man, 40-50, who is kind, affectionate, single and remembers how good loving someone makes you feel. Photo. NYM H341.

Hesitate!—Just long enough to read about a very bright, funny, nice, pretty blonde, 37, looking for "similar" special man. Non-smoker. Returnable photo appreciated. Non-stop hesitating. NYM B614.

The Real Thing? A Delightful Fling?—Still looking? Let's communicate! Vivacious, attractive, slim, Jewish brunette seeks decisive, energetic, trim man (mid 30's-40's). NYM B615.

Truly Handsome—I'm Jewish, professional, financially secure, sincere and an Al Pacino look-alike. I'm seeking a slim, attractive Jewish woman, under 34, for a serious relationship leading towards marriage. Photo/phone/bio. NYM H479.

Everything Is Timing—Handsome and successful Jewish male, 45, 5'9", with all the real pluses, seeks very attractive lady, 30-40, who is looking for a sincere one-to-one relationship. Photo/bio/phone. NYM J043.

Pretty Manhattan Blonde—Professional, active in charitable groups, rich, sensual, lover of music, art, books, seeks Jewish MD, LLB or Ph.D., 45-60. NYM E430.

The Eyes Have It—If you are a man whose eyes light up with pleasure and spill over with laughter, write me and I'll give you cause for both. Oh, and please send a photo. NYM H464.

Dazzling And Delightful—With style and sophistication. Spontaneous and adventurous, cultured and charming. Are you? A feminine, green-eyed, 26-year-old seeks successful Jewish male, 28-35, who is energetic and athletic with warmth, tenderness, sensitivity, to share life's special moments and pleasures. Tell me about yourself with photo. NYM H343.

City/Country Woman—Child psychologist, 32, loves folk/rock, film, art, dance. Has opening in her life/heart for warm, creative, aware, Jewish man of good looks/humor. Photo? NYM B617.

Unaccustomed As I Am—To public bragging, I'm smart, funny, warm, fashionable but untrendy, interested in people, theater, movies, music and dancing. I'm a woman business owner, a reluctant runner, shortish and Jewish, 43 (looks 42), a fairly well-adjusted workaholic who cares about relationships. Looking for closeness with an interesting man. NYM B618.

Self-Assured, Independent—Well-educated, professional with old-fashioned values. Attractive, romantic woman in mid 30's seeking mature relationship with secure gentleman, 35-45, 5'10" or more. Bio and photo. NYM B619.

Successful Attorney—41, Jewish, a fit 5'10", nice-looking, would like to meet a warm, cultured, attractive Jewish woman, 28-35, who is interested in a serious and loving relationship. Please send phone number and photo. NYM H344.

No Time For Modesty—Divorced, Jewish male, 34, 5'9", very handsome, affectionate, athletic, witty, confident, mature, goal-oriented, successful professional desires beautiful brunette for a relationship leading to marriage/family. Live, work, play in northern suburbs, like the city too. I love tennis, cooking, long walks, my close friends. Please be sane, gorgeous, non-smoker, cat hater. Letter, phone, current, accurate photo a must or no reply. Will exchange. NYM H345.

Very Attractive, Bright—Witty female enjoys movies, long walks, sports, romance. Seeks Jewish male counterpart, 27-31, for sharing dreams and good times. Phone, photo, bio. NYM B620.

Desired But Rare—38, WASP man, MBA, CPA seeks, 21-35, woman who, like myself, is silent about her professional and financial success, beauty, quality education and heritage, acquisitions, but outspoken about her values, love, faith, commitment, charity, giving. NYM B621.

NJ, Very Handsome—Professional, 31, warm, smart, romantic, sincere, funny, earthy. Seeks NJ female counterpart, 25-30. Photo, phone. NYM J067.

Desirable, Intelligent Female—WASP, residing in Hawaii seeks 60ish male counterpart. Bio/photo/phone. NYM B623.

French Lady Lawyer—Jewish, 35, very attractive, blonde, green eyes, affectionate, living in Paris but used to NY. Seeks top-level executive, preferably cosmopolitan, warm/caring, secure, sensitive to create family. Shall be in NY Xmas week. Detailed letter, photo, phone. NYM B624

Definitely Different—Very pretty, green-eyed lawyer, 28, feminine but not fragile, seeks warm, attractive, professional, all-around male (Jewish), 27-37. Bio/photo/phone appreciated. NYM H348.

LI Professional Woman—Auburn hair, green eyes, 5'4", slender, sexy, outgoing. Looking to meet a special gentleman, widower/divorced, professional/businessman, 42-52, white, sincere, affectionate with varied interests. Letter/phone. NYM H349.

Attractive Female Reporter—24, bright, athletic, Jewish, likes running, foreign films, jazz. Seeks handsome, athletic, Jewish man. Phone/photo. NYM J044.

STRICTLY PERSONALS

Man Wanted For Experiment—To create a partnership for pleasure, emotional profit and family expansion. I am a wise, witty woman (computer artist), 33, smart, sexy, irreverent. You are a grown up man, who still knows how to play, 30-40, able to handle both romance and day to day life with a sense of humor. Photo/phone/bio. NYM H414.

The Lady Likes Horror Movies—Fair-haired, blue-eyed, medical writer, 41, witty, attractive seeks honest, accomplished, highly romantic single man for life partner. Must be sweet, smart, funny. No smoke/drugs. NYM H391.

Oscar Madison I'm Not—Handsome, Jewish, CT sports writer, enjoys hockey, running, music, Mexican food and Monty Python. Seeks warm, friendly, non-princess, 22-30. Note/phone/photo optional. NYM H392.

Successful Businessman—Early 60's, avid skier, food connoisseur, world traveled, seeks lady of distinction, successful, well-traveled, to share life's adventures. Bio/photo/phone. NYM H393.

Stop Here—You may have met your match. Charismatic, attractive MD, 46, 6'2", athletic. I am sensitive, sensual and successful, tired of the singles scene. If you are a beautiful, warm, intelligent woman, 25-40, and are interested in fun, romance and a lasting relationship, please send bio/photo/phone. NYM H394.

Warm And Wise—Tall and pretty, professional, late 30's. I value life, fun, intimacy, love. Seeks a man who is secure, appealing, sensitive, aware. NYM H395.

It's A Wonderful Life—But someone to share with makes it better. Classic type, slim, down-to-earth, somewhat perfectionist woman seeks new beginnings with over 5'9" successful man (50-65) who long ago left behind the bar milieu and past relationships, to whom quality means much more than quantity. Write and tell me about yourself. NYM H396.

Good Mind, Good Legs—Very good heart. Blonde, blue-eyed, executive WASP lady, 5'9", 39, seeks man, 35-50, to share life's shining moments. Should be athletic, a laugher, a thinker, wise, a nonsmoker, a romantic and need to be loved, not necessarily in that order. Manhattanite preferred. I know you're out there, be brave. Note, phone, photo appreciated. NYM J059.

Natural Woman Sought—By nature photographer. No typical model types need answer. I desire beautiful, soft, intelligent, great-to-look-at-lady. You must be ready for mature, substantial, sharing, very romantic relationship. I'm 34 years old, 5'11", physically fit, Jewish, financially independent and very real. Manhattanite preferred. Bio/phone/photo appreciated. This isn't my favorite way to meet you either! NYM H397.

Pretty Blonde, Blue-Eyed RN—40's. Seeks serious, successful, attractive, cultured man, 40's. Photo. NYM J057.

Time To Settle—Kingdom for fun woman, 20's, looks, wits and touch of class. Sharing fun and serious business, MD, 30's, academic career, European background, ready to go. NYM B634.

Attractive NJ Redhead—NYC commuter, 41, involved in career and 2 superteenagers. I'm energetic, outgoing, warm, and in touch with my feelings. I hope to find a sensitive, open, successful, fun-loving man, secure enough to care and get close. NYM J060.

Quality Male—35, handsome, lean, athletic, learned, successful, warm, witty Manhattanite. Seeks female counterpart. Photo/bio. NYM H457.

What Are You Doing—New Year's Eve? Beautiful, soft and sentimental businesswoman, 40's, 5'6", seeks the perfect accompaniment to an otherwise happy life. I'm svelte, soignée, sophisticated and such fun to be with. If you're similarily simpatico, fit, financially secure and have a first-rate mind, please send photo, brief bio. NYM H398.

Scrabble Anyone?—Beautiful, bright, green-eyed blonde, 5'6", 40's, professional, who's used to the good life, seeks intellectually acute, culturally astute gentle man who enjoys music, theater, fine dining and the Sunday crossword. Brief bio/phone. If no photo, a reasonably honest assessment will do nicely. NYM H406.

French Man, Jewish, 36—Drôle, tendre, good cook, new New Yorker, own company seeks funny, romantic, pretty, Jewish lady, 28-36. Photo/phone. NYM H400

Take Slim, Lovely, LI Cook, 31—Add tall, handsome, single man, 30-40. Blend. Add spice of life. Simmer. Don't smoke. Photo/bio. NYM H401.

One Singular Sensation—A unique man, 38, who is extremely handsome and sensitive, as you will see when we meet, seeks a loving woman. No other preconditions. I am a highly intelligent and successful business executive, works in NYC and lives in NJ. I lost my first love and now seek another. I study sign language so that another can hear. Please send profile/phone/photo to NYM H402.

Successful Woman—44, tall, average looks, overworked, sometimes grouchy, classically educated, mountain Italian, seeks home handyman, good teeth, reasonable physical condition, adventurous. Bio and phone. NYM H403.

To A Man—(MD, 50-60) who can appreciate, reciprocate and replicate my mellowed outlook, exceptional interests, intelligence, integrity and is unafraid of finding a best friend, please write at once. NYM J062.

The Impossible Dream?—Single, 45-year-old, Jewish professional would love to meet intelligent, beautiful, personable lady with zest and class, willing to invest her time, patience and energy toward creating a relationship rather than an encounter. Drop me a note, phone number and photo if available. NYM H404.

Finding You—Is as elusive as the search for the Holy Grail: you are a slender, classically pretty, cultured, passionate woman with character. I, 40's, unconventional, successful, professional man, attractive, warm, wise. NYM H405.

Charming Horse Lover—NYC female, 32, 5'3", slim, blue eyes, lovely to look at and be with. Artistic, accomplished entrepreneur. Loves horses, travel, romantic evenings. Interested in an honest, intelligent, fit and successful man, 30's to early 40's, with a big heart who enjoys life. Let's bring out the best in each other! Letter and photo, please. NYM B644

Wanted: One Classy Love—Who is willing to share the good life, travel and live in the not-too-fast-track in Manhattan. Must be socially graceful, intelligent, very attractive, slim, non-smoker, daring, 36-44. I am sincere, caring, early 50's, excellent shape, Jewish, 5'7" and successfull in business. On the move and don't like doing it alone. Looking for durable relationship. Phone/photo/short background, please. I will reply. NYM H407

Attorney, 40—Tall, thin, nice-looking, Notre Dame grad, divorced, 1 son, runner, reader. Seeks reasonably intelligent, attractive, spontaneous woman. Time's winged chariot is drawing near. Photo, bio, phone. NYM J063.

Entering New Phase—Very attractive, slim, sophisticated, independent and intelligent. Jewish, divorced and 40. Looking for a warm, sincere, caring, successful man, 45-55, to share lasting relationship. Let's go into Phase II together. Bio/photo. NYM B635.

Handsome NYC Executive—47, 5'8", seeks beautiful, curvy woman, 30-40, under 5'6". No reply without photo, phone. NYM B636.

Beautiful, Slim, Brunette—35, Jewish, professional, female Manhattanite with warmth and sense of humor seeks handsome, secure, Jewish male, 34-45, with similar traits for relationship. Please send bio, phone and photo. NYM B637.

Wanted: Emotionally Expressive Male—35-45, multidimensional, humorous, professional and Jewish are definite pluses. Cooking and windows not required. Reply/phone. NYM B638.

Beautiful Woman MD—35, slim, warm, spirited seeks special man. NYM H399.

Looking For Love—Curly-haired, 42-year-old entrepreneur seeks a petite, happy with life lady who enjoys travel, foreign films and quiet times. If you have been in love before, please respond. Photo appreciated. NYM H389.

Knockout Italian—Slim, vivacious, educated, varied interests. Loves travel (lived abroad). Looking for professional, sincere, handsome, all around nice guy, 32-42. I'm worth it! Photo, bio. Phone. NYM B643.

Sincere, Caring, Professional—31, 6', seeking that special Jewish woman for long-term relationship. Likes include walks on Jersey beaches, sports, music, romantic evenings. Should have good sense of humor. Photo. NYM B642.

Blonde European Lady—5'7", 44, hazel eyes, slim and pretty, wishes to share diverse interests including classical music, travel and the outdoors with a successful, stimulating and emotionally stable man, 40-50. Photo, phone, please. NYM J064.

Affectionate And Giving—29, 5'5", Jewish professional seeks special woman to share feelings. NYM B622.

Bright, Beautiful, Black Female—Physician (with a sense of humor) seeks intelligent, secure, single, black male, 40 to 55. Bio, photo, phone. NYM B639.

Passion For Prokofiev?—Warm, bright, blue-eyed, attractive professional woman, 39, European background, seeks music-loving, literate, sophisticated and interesting male counterpart, 35-47, for lasting relationship. Phone/photo/bio appreciated. NYM B640.

Classy, Pretty, Warm, Intelligent—Nice-to-be-with, slim, Manhattanite, 45, seeks intelligent, classy, Jewish male. Bio, photo, please. NYM B645.

Help Me Celebrate the Big 30—Very pretty, witty and bright female. Hate to jog, love a party. Tom Selleck look-alike please write with photo. NYM J065.

Special Man—42, bright, sensitive, warm, secure, great-looking, athletic, trim, 5'7", divorced, Jewish, executive/actor/writer seeks a beautiful, trim, independent lady, 30-40, who has sense of humor, a positive self-image, wants a two way emotional commitment and likes her back scratched. Note, phone and recent photo. NYM B646.

Elegant, Ivy-Educated, Culture-Addict—Seeks warm, intuitive man with keen mind, substance, character to share active life. 55 plus. NYM B647.

Sophisticated Lady, Secure—Outgoing, sincere, artistic, busy, pretty, wants to meet accomplished, fine, warm, neat, attractive Manhattan Caucasian, non-smoking gentleman, 46 to 56. NYM B648.

Redhead, Jewish Beauty—5'6", slim, 27, New Yorker, worldly, warm and wise, seeks to share life with her male counterpart, 27-40, emotionally, professionally and financially secure, refined, with a sense of humor, enjoys talking, music, film, sports and dogs. NYM B653.

Sincere, Sensual, Sophisticated—37-year-old Manhattanite, slender but curvaceous, president of company, blonde hair, brown eyes, with interests that range from cooking to Kierkegaard. Seeks warm, attractive, intelligent man, 37 plus, who is financially secure, at home in the world, and not afraid to explore the unknown. Note, photo and phone. NYM J066.

Fun, Feisty, Fabulous And Fifty—Young widow seeks active, entertaining man Jewish, non-smoker who likes sports theater and good life. Bio, photo, phone. NYM B652.

Cultured, Classy, Intelligent—Lady, young-48, black executive, attractive, warm, sensitive seeks non-smoking, affluent, witty, caring man who loves fine dining, theater, dancing, travel for a meaningful relationship. Race unimportant. Photo/bio. NYM B651.

Attractive, Athletic, Family-Oriented—Jewish MD, 27, seeks intelligent, athletic, non-smoking, professional Jewish man for serious relationship. Bio/photo/phone. NYM B650.

Quality, Not Quantity—5'3", slim, attractive, blue-eyed, fair-haired professional lady, graceful, lovely figure; MS degree, independent yet very feminine Manhattanite, Jewish, natural, caring, sensitive, great sense of humor, had upper-middle-class European childhood. Enjoy classical music, travel, antique shows, nice restaurants, the outdoors (not athletic); very youthful, unusually young-looking 61. Seek refined, cultured, patient, professional man, under 65, nonsmoker, who is not intimidated by a woman of high standards. Object: dating, friendship, possible marriage. NYM B649.

Cozy Man, Mid 40's, Wanted—For caring/sharing with beautiful, bread-baking woman. PO Box 122, Butler, NJ 07405.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

No Doubt—If given the opportunity, you will want to establish a long term relationship with this strikingly handsome, financially secure gentleman. Seeks super-looking woman, 30-40, with European class. Photo/bio. NYM H350.

Charming Consultant—Attractive, slender, Jewish female seeks physically fit, Jewish male, Manhattanite, 36-44, to share a life. NYM H351.

Looking For Love—In all the wrong places. Male, 40, handsome, athletic, Wall Street, cultural, East Sider, traveler. All you've ever wanted and more, go for . NYM H352.

Very, Very Pretty, Jean Simmons—Look-alike. Excellent figure, 5'3", 107 lbs., 30's, masters in French literature, teacher of French, Spanish, speaks German, Russian, published, play some piano. Seeks humorous, attractive, well-educated, successful man. Photo? Phone. NYM J045.

Uncommon, Attractive—Alive woman, 39, professional, creative, who highly values art, music and nature, hopes to meet man, 30's-40's, non-smoker, whose intelligence, humor and good character would be highly valued, too. NYM H353.

Attractive, Jewish Female—30, nice figure, fun person, sports-minded, likes holding hands, being close. Seeks male counterpart, late 20's-mid 30's, Jersey and photo preferred. NYM J046.

Attractive, Feminine, Successful—With warmth, class and style would like to meet a fine, quality man, 45-55, with similar traits. If a real, sincere relationship appeals to you, please write. Note and photo appreciated. NYM H354.

Continental Man, 5'11"—Divorced, slim, successful, good-looking, classy, honest, looking for my slim brunette to share lifelong relationship. Prefer loving, feminine, classy, good personality, Christian lady. I enjoy dancing, candlelight dining and romantic walks. Phone, note. Photo optional, will be returned. NYM J047.

Beautiful Blonde—Lawyer/model, 32, seeks handsome, witty, successful male, 35-50, who values loyalty, laughter, love. Photo/bio. PO Box 8161, NY, NY 10150.

Slender, Attractive, Tall—Female, 27, loves the adventure/excitement of NYC and quiet ski slope in early a.m. Seeks non-smoking, Jewish male, 27-34. Letter/phone/photo. NYM H355.

All You'll Ever Need—I'm classy and cultured, educated and independent. Black, 50 (look 35), very exciting woman. The rest is for discovery. NYM H356.

Central CT. Farmer—44, honest, steady, finds joy in growing plants, seeks to meet woman for friend and love. Be glad to exchange bio/photo. NYM B626.

Attractive, Vivacious—45-year-young woman with a strong and independent spirit looking for carefree but intimate relationship with man, 45-60, tall, large frame and rugged appearance, who is both literary and literate with a lively curiosity about the world. NYM H358.

Prove Me Wrong—There isn't an interesting, successful man over 40 with integrity and wit, who isn't married. I'm attractive, 5'7", slim, 42, with own business and getting discouraged. Photo/phone. PO Box 5052, Parsippany, NJ 07054.

Fortune 100 Labor Lawyer—Handsome, witty, urbane, 33, seeks attractive, sincere and intelligent Jewish female (25-32) for meaningful relationship. Note/phone/photo, please. NYM H359.

Attractive, Fun-Loving Lady—Seeks handsome, professional Jewish man, 25-30, marriage-minded. NJ preferred. Bio/photo. NYM H360.

Never Thought I'd Do This!—After all, I'm an extremely pretty, refined, slim, Jewish female, 29, with bubbly personality. Graduate-degreed, wonderful career, live in NYC. Seeking traditional, attractive, Jewish male, 29-36, enjoys good conversation, is emotionally and financially secure. You dream of: a house in the suburbs, a football game on Sundays, a Saab Turbo for Hanukkah. Bio/phone/photo required. NYM H382.

Beautiful Lady Lawyer—32, 5'2", 115 lbs., athletic, fun-loving, NJ, seeks tall, attractive, 32-40, Jewish professional (MD, lawyer, business entrepreneur, etc.), for future. Bio, photo, phone. NYM J048.

Marriage-Minded Male—Successful professional, attractive, 28, Italian-American, enjoys travel, beach, laughter, looking to meet that special someone. She is 21-30, sensitive, bright, attractive. Photo/phone, please. NYM H361.

Compassionate Film Producer—54, successful, communicative, sharing, seeks slim, attractive, educated female under 43. Recent photo important. NYM H362.

Pretty, Chinese Executive—31, sincere, successful, seeks Chinese man, 30-37, professional, sincere and marriage-minded. Photo/bio/phone. NYM H363.

Athletic, Adventurous, Attractive—29, male optometrist, seeks slender, athletic, pretty female who enjoys bike riding, fabulous Italian food and meaningful relationship. Phone/photo/bio. NYM H364.

Play Clark Gable—To my Carole Lombard, pretty, outgoing woman, 32. Seeks fun male counterpart. No Nebisches, please. Photo/phone a must. NYM B627.

Intelligent, Vibrant, Attractive—Female, seeks man, 30 plus, honest, dynamic, who enjoys life. Photo/bio/phone. NYM H365.

I Travel To Nice—In the summer, Rio in winter, and spring in my Caribbean home. Affluent, handsome, easygoing, corporate leader, strong tennis, fun-loving, early 50's. Seeks warm, attractive, financially secure, intelligent, worldly, athletic woman, 30's to early 40's, to share romance, fun and possible lasting relationship. Photo/bio/phone. NYM H366.

Tall, Handsome Male—42, Jewish, like to meet active, sincere woman who enjoys life. Note/photo/phone. NYM B629.

Sensitive, Intelligent, Attractive—Artistic woman (young 50) own business. Enjoys travel, theater, museums, good conversation. Seeks single, male counterpart. NYM B630.

Look No Further—Pretty, slim, affectionate, sensuous blonde, well-educated, world-traveled, with wit, warmth and class, seeks attractive, successful, Jewish, professional male, 32-43, to share tennis, Chinese food, laughter, love/marriage. Photo/bio. NYM B631.

Attractive, Cultured, Sincere Man—29, seeks friendship from woman with same qualities. Note/photo. NYM B616.

Educated, Beautiful, 5'8"—Blonde, seeks very tall, free, 30's man. NYM B632.

NYC Classical Musician, Pilot—Young-40, likes jazz, arts, Times crossword, Block Island. Seeks professional woman, non-smoker. Photo. NYM J050.

Classy, Sassy, Blonde—Likes books, tennis, films, islands, theater, Beatles. Seeks 32 plus, nonsmoking, sexy, classy man of means. Note/phone/photo. NYM B633.

Strong And Kind—Good-looking, easygoing, athletic, Jewish professional, 30, 5'10", seeks slim, pretty female with smarts and a good sense of humor. Photo/phone. NYM H368.

This Special Lady—Would like to meet her male counterpart. I'm 33, a bright, feminine, successful business exec, who loves tennis and happily leads an active life. Sounds like all the ads? Not so. I'm perceptive, sensitive and caring, a great listener with a point of view and a sense of humor, and I'm adorable! Seeking male, 30-42, cheerful, intelligent, sensible, athletic, with a sensitivity towards others. If you've learned from your past, know what you want and how to share that with a woman, I'd love to hear from you. Phone/photo/bio. NYM H370.

Attractive Jewish Widow—35, financially/emotionally secure, bright, eclectically albeit well-educated, well-read, traveled, with one terrific little 4-year-old. Seeks bright, well-educated, super-achiever, with great sense of humor, 36-45, 5'10" plus, to share city lights, country walks, ballet, theater, laughter, rainy Sundays, good conversation, good times and bad, in a committed, serious relationship. Letter, phone and photo. NYM J058.

Black, 40, Executive Lady—Tall, unusually beautiful, intelligent, financially secure, divorced, love tennis. Seeks high-quality, single man, also financially secure for serious relationship. NYM H372.

Pretty, Sophisticated Lady—37, blonde, 5'7", slender, seeks a sensitive, caring relationship with a tall, sincere, adventurous man. I am a nurse, teacher and love travel, the arts, country inns and Woody Allen. Must share a love of children. Bio and phone. NYM H373.

Handsome Professional—36, devoted father of two, seeks attractive female, 25-35, with self-esteem, sense of humor, capable of commitment. Photo. NYM H367

Very Attractive, Unpretentious—Tall, slim, 29, professional, seeks that special man. He must be a successful professional, tall, 6' plus, slim, 35-40, athletic, articulate, refined, not afraid of commitment. Bio/phone/photo a must. NYM H375.

Shapely, Vibrant—Green-eyed fox, 29, looking to be captured. You are 27-36, Jewish, affectionate, secure, intelligent. Photo/phone. NYM H376.

Model-Like Attorney—30, athletic, Jewish female seeks professional, sincere, over 6' male, 33-45. NYM J051.

Cute, Jersey Romantic—28, Jewish male looking for an attractive woman to share a lifetime of happiness. Interests include skiing, sports, restaurants and good times. Bio/phone/photo. NYM H377.

Do You Love Music?—I do. Businesswoman/singer, 31, Jewish, slim, attractive, intelligent, warm, funny, diverse interests. Seeking attractive, professional man, 28-35, ready for relationship. Photo required. NYM H378.

Back From The Midwest—I'm 32, 5'7" male, looking to meet a single woman who is sensitive, warm, down-to-earth and fun to be with, like me! I enjoy biking, natural foods, yoga and movies. Take a chance and write to me. NYM J052.

Adorable, Green-Eyed Blonde—32, fun-loving, warm, sexy, great smile. Seeks romantic, successful, witty, Jewish man, to explore the future with me. Bio, phone, photo. NYM J053.

Long Island Jewish—(The woman, not the hospital). Tres petite, pretty, mid 40's, fun, funny. Loves tennis, travel, arts, antiques. Seeks sane, sweet man of substance and procedure. NYM H381.

Sensitive, Attractive Professional—I'm 34, like dining out, movies, theater, baroque music, liberal politics and working out. I'm looking for a petite, slim, professional woman (25-33) who is interested in affection and commitment. Photo/phone/bio. NYM H383.

English Gentleman—Jewish, divorced, 42, own business, 5'9", easygoing, seeks slim, attractive, intelligent lady to share future. Photo/phone/bio. NYM H384.

Hazel-Eyed, Feminine—Easy to be with. Attractive, divorced, professional, expressive, affectionate, genuine, 39, 5'6". Values caring laced with wit, whimsy. Seeks male counterpart, 35-45, for serious relationship. NYM H385.

All-Together Male—Warm, loving, honest, affectionate, caring, down-to-earth, 5'10", 45. Seeks female counterpart, 30-38, for love and commitment. Photo/phone. NYM J054.

Attractive, Blonde Female—32, likes dancing, dining out, long walks, country weekends. Seeks honest, sincere, fun-loving, attractive male for lasting relationship. Bio/phone/photo. NYM H455.

Spontaneous, Sensuous, Sophisticate—Very attractive female, 41, seeking a self-assured, successful Mahnattan man, 36-50, who is loving, enjoys mental intimacy, world travel, the finer things in life. Photo/phone/note. NYM H439.

Cute, Bright, White—5'3", 108 lbs., 30's, female, seeks real man, tall, slim, unpretentious, honest, 34-44. NYM H371.

No Cute Phrases—Just straight honesty. I'm 36, a handsome, successful physician from Jersey. I'm romantic and affectionate and am seeking a very pretty, non-smoking, feminine woman, 25-34. She is classy and elegant yet natural and spontaneous for a serious, committed relationship. Photo necessary. NYM H387.

I'm Not Beautiful—But you needn't be handsome. Tall, attractive-enough, lapsed WASP, widow, 47, curious-minded, literate, informal, unpretentious, outdoorsy, affluent and vulnerable. Seeks a bright, thoughtful man, over 40, to share laughter and tears, hikes, holding hands, quiet talks. My son is 6; your kids a plus. Bio/phone (or other contact if no message device). NYM J055.

Very Pretty, Very Petite—Warm, Jewish, 23, family-oriented CPA. Seeks very financially secure mensch, preferably M.D. Letter/bio/phone. NYM H388.

Slim, Sensual, Smart Scorpion—Blonde businesswoman/mother, mid 30's seeks laughing, loving, caring, sharing relationship with male, 33-45. Photo/note/phone. PO Box 2285, NY, NY 10185.

STRICTLY PERSONALS

Feminine, Sincere, Vibrant—Special, intelligent, refined, perceptive, down-to-earth, pretty female, widow, 5'4", 104 lbs., young 44, Jewish, with depth, sensitivity, good sense of humor and a lovely smile, seeks single, white male, 40's to 50, for a fulfilling and lasting relationship. Phone, photo optional. NYM B654.

Good-Looking—32, fun-loving businessman, bright, witty, 5'7", seeks attractive woman wanting great times and romance. Bio/photo/phone. NYM H408.

Modern Renaissance Woman—Terrific-looking redhead with successful career, pets, sense of humor, seeks tall, intellectual snob with European style, 35-50. Bio/photo. NYM B655.

Slim, 5'6", Bright, Attractive—Jewish woman, 38, with passions for running, theater, travel, movies and laughter, looking for same in handsome, successful, Jewish man, 36 plus. NYM H409.

Stunning, Spunky, Mother, WASPy—Professional, 37, 5'7", lovely, navy eyes, dimples, looking for tallish, white man with sense of presence who's fun, enjoys parties and is capable of commitment. Photo. NYM B657.

No Games, No Cute Ad—This pretty, Jewish female, 31, is looking for a man who's tall, 30's, attractive, caring and likes to laugh. Is it you? Find out, write today. NYM H434.

Quiet Jewish Physicist—Reasonably good-looking, somewhat intellectual, 36, seeks attractive, offbeat woman, 25-35, for long-term relationship. Photo and note, please. NYM H410.

Lovely, Long-Limbed—Lithe, learned Black female, 33, seeks trim, witty man, any race. Photo. NYM H411.

Hello?—Strong, kind, happy, multifaceted, a little kooky, sincere female in mid 30's, looking for a guy like that, with a job. NYM H338.

Trapped In Brooklyn—If you don't have a tattoo, chew gum, caked-on make-up, or have a former boyfriend named Bruno, you may be what the doctor ordered. I am a 29, single, Jewish MD, looking for Semitic woman, 23-29, with wit and wisdom, along with class and character. Nihilist need not apply. Photo, phone, bio. NYM J068.

Witty, Jewish Female Exec—26, seeks Jewish professional male, 26-32, 5'7" or over, who loves NY and wants to share it. Bio/photo/phone. NYM H437.

Successful And Sharing—Wall Street male, early 30's seeks high-spirited, vivacious lady who is self-assured, sincere and loving. I am tall, blonde, WASP, open to adventure. Photo. NYM H444.

Liz Taylor/Eydie Gorme Look—Lovable, successful, NYC, Jewish, 30's, sincere, pretty, exciting. Seeks real male to mesh dreams and goals. NYM J071.

Attractive, Classy Lady—With sense of humor and heart, seeks successful, Jewish counterpart, 49-56. NYM J072.

Successful, Jewish, Attractive—27, 5'11", enjoy city and country life. Professional, earthy male seeks pretty female with same interests, 21-26. NYM H413.

All You'll Want For The Holidays—An attractively wrapped package of beauty, heart, warmth, sensitivity and intellect. Jewish female seeks male, kindred spirit, 39-55, for many "new years." NYM J073.

Physician, 32, Jewish—Handsome, 5'7", financially secure, seeks bright, attractive, professional Jewish female, over 21, for long term relationship. Photo and phone, please. NYM H429.

Unusual, Multilingual—Good-looking woman, visual artist, seeks tallish man, 35-45, who embraces: intimacy/solitude, hard work/subtle pleasures. NYM H430.

Outgoing, Successful, Tall—Attractive Jewish lady, 40, finds more joy and contentment each year. Enjoys interesting people, having fun, music, tennis, skiing, travel. Seeks professional man, 38-48, with a curious mind and a desire to share life's pleasures with someone special. Photo/phone/bio, please. NYM H440.

Chanukah Present—Pretty, slim, great dimples, 5'8", 36. Educational administrator, loves NYC, Westchester. Eclectic interests. If people really matter to you, you love Streisand, can start with friendship but ready for commitment, please send bio/photo/phone. NYM H431.

Looking To Keep Warm—Creative, witty, successful, 5'9", 27, male seeks beautiful, sensual, personable woman to share all the city has to offer. Maybe even the beach. Note/phone/photo. NYM H432.

Ivy And Honeysuckle—MD-PhD, 34, WASP, integrity, stamina, warmth, charm; myriad, dichotomous interests. Seeks equal, not necessarily same, in a tall, superlative woman, 24-36, with earth and elegance. NYM H438.

Manhattan Man, I Want To Meet You—Interests related to travel, art deco, fine dining, and NY activities. Respond if you're 35 or over. Must send letter/photo for reply. NYM H441.

Sensual, Good-Looking, Vivacious—Jewish female seeks man, 38-48, with same qualities, who wants a relationship with a real lady. Phone/photo. NYM H442.

Lithe, Fifth World Woman—Bored with first world games, seeks male Ivy-League astronaut, 27-45, for multidimensional travel. Phone/photo/bio. NYM H443.

Boston Emigré—Creative, Jewish female, seeks tall, low-key male, 35-45, for friend with penchant for serendipitous occasions. Photo and phone. NYM B564.

Brunette Beauty—32, sexy, warm, unpretentious, almost PhD seeks kind, ethical, successful, secure, marriage-minded man, to 50, for ever. NYM H445.

Man, 30's, Wanted—Who believes the path to love is best paved by friendship, by a cute, funny, successful, down-to-earth, Jewish lady, 32. Fun is good friends, traveling, wine, tennis, romance, weekends, new ideas. Let's celebrate the new year together. RSVP with note, phone, photo if possible. NYM H446.

Successful Woman—33, Jewish, intelligent, attractive, sensitive, educated, financially secure, with diversified interests, ready for family, looking for a successful man, ready for a serious investment, who has left "the me generation." Prefer professional who is psychologically sensitive as I am. If you are full of love, affection, and need a special friend, send bio/photo/phone. NYM H447.

Old-Fashioned Gal—I am 28, 5'5", Jewish, pretty, college educated, female, living in central NJ. You are 28-35, tall, intelligent, ambitious, family-oriented, non-smoking man. Photo/bio/phone. NYM H450.

Very Pretty—Psychotherapist, earthy, fun seeks male, 30-42. NYM H386.

Sensual, Attractive Widow—Non-smoker, non-religious, Jewish professional, 5'2", 105. Seeking wonderful, formerly married gentleman, 50-60. NYM H412.

Dynamic LI Woman—Attractive, Jewish, 38, interested in tennis and travel. Seeking a loving man under 44. Bio, phone, photo. NYM H458.

Uptown Woman—Living downtown and loving it. I am 36, attractive, affluent and very special. If you are 30-45, male, well-heeled, stylish, slightly whacked, and highly sensual, please send photo and phone. NYM H459.

Irish-American Male, 30—From North Jersey, tall, good-looking, sincere, likes sports, politics, travel, the city. Seeks woman, 24-34, mature, attractive for good times, serious relationship. Phone/note/photo if possible. NYM H460.

Tall, Handsome MD—29, seeks slim, Jewish female stunner, 20-29, for sincere relationship. Photo a must. NYM H461.

Successful Executive—Youthful 40, 5'11", single, lives in Northern NJ, plays in NYC. I am sincere, kind, loving, and adventurous. Enjoy living life to the fullest, seeking a woman who enjoys the usual and seeks the unusual. Note/phone/photo. NYM H463.

Firesides And "Far Corners"—Refined, well-educated, loving, mature woman seeks lasting relationship with refined, single, well-educated, WASP man, 60's, who enjoys traveling and also treasures gentleness, sensitivity, and quiet firesides. If you also like classical music, are secure enough to admire gorgeous, white hair, it's too good to be true! NYM H465.

Ex-Hippie, Now Corp Vice President—42, never married, Jewish, 6', 200 lbs., who is still striving for a simple life style, full of integrity, seeks caring lady for friendship. NYM H451.

Extremely Attractive, Petite—Highly successful, MBA, bi-coastal female, 37, with LA/TX/NY consulting practice. Love LA ocean front and Manhattan lifestyles, but definitely prefer dynamic Manhattan male. You are a truly cultured, stable, romantic, athletic, affluent, 40ish male, seeking a permanent friendship/relationship. NYM H453.

Call Me Irresistible—Pretty, bright, Jewish professional female, 39, seeks successful professional male, 40's-50's, for warm, committed relationship. Bio/ photo/phone. NYM H454.

Strictly Personals ads continued on next page.

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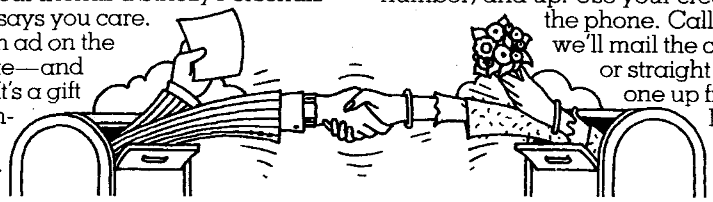

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Romantic Male Professional—Emotionally secure, compassionate, sensitive and sensual soul, seeks a warm woman who wants adventure, friendship and perhaps a loving relationship. PO Box 4360, Great Neck, NY 11027.

Miracles Do Occur—A petite and slender, beautiful, long-haired, Mediterranean-type, 27, desires a husband to snuggle with and care for. I know that you are between 30-45, refined, and you live in NYC. You are tall, lean and loving. You are financially well-off, however like myself, the external things are not enough. Make the miracle happen. Photo and bio. NYM J069.

Recently Divorced Attorney—40, 5'10", considered cute or handsome, depending on your taste, enjoys golf, bike riding, etc. Nassau-based, but will travel for right lady. Photo appreciated. No royalty please. NYM H456.

Handsome Scandinavian Bachelor—34, seeking pretty female bachelorette, 21-30, to enjoy a loving, committed, 1-to-1 relationship. I enjoy dancing, all sports, Manhattan, the country. Let's turn our dreams into reality. Photo. NYM J070.

Tired Reading Ads?—If you are a man who is a kind, open, honest, successful, Jewish, non-smoker in his 40's or 50's who thinks positive and young then it was meant to be, with me. NYM H264.

Country-Gal At Heart—Enjoying life in the city. Ready to meet tall, energetic, non-smoking WASP, in 50's, who loves tennis, travel, theater, dancing, beach. Photo/bio/phone, please. NYM H433.

Warm, Witty Jewish Female—Executive loves film, food, tennis literature. Would like to share her time with a caring, fun-loving, successful Jewish man, 30-40. Bio/photo. Non-smoker. NYM H435.

Cross-Country Skiing—Very attractive, delightful, professional (PhD) Jewish woman, 34, wants to share the joys of the trails this winter plus other outdoor and cultural interests with affectionate, caring, non-smoking, professional Jewish man, 30-37, for lasting relationship. Letter/phone/photo, please. NYM H436.

ANNOUNCEMENTS

Janice—Your Renaissance man lost your phone number. Loved cappuccino. Please call or reply with phone to NYM J061.

To My Wonderful J. W. C.—I saw your message and to you I say. Everything I have ever wanted in a partner I have found in you. I shall love, honor, cherish you for the rest of your days. S. R. K.

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Susan T. Of Maplewood, NJ—Miss you. Please call Morris S. NYC.

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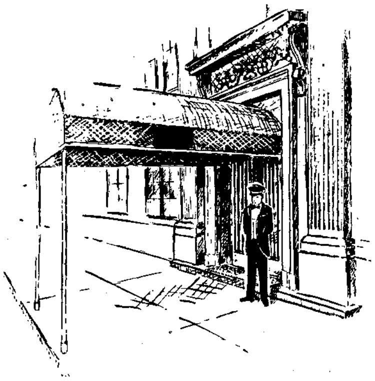

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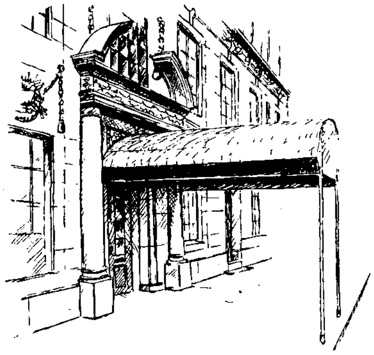

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 519

BY MARY ANN MADDEN

bumblebee—*n.* entry achieving last place in a spelling contest.

bipolar—*adj.* possessing two bears.

begum—*n.* 1. the reigning wife of a tree surgeon; 2. *E. India*—any woman living with or married to a dentist.

Above, more. Competitors are invited to add to our Fractured Dictionary by providing a whimsical definition for one word beginning with the letter "b."

Results of Competition Number 516, in which you were asked for unappealing items from a Christmas gift catalogue.

Report: You ask for unappealing, you get unappealing. Lots of swell taste here. Electric prods for children, pets. Decorator pooper-scoopers. Designer caskets. Portable hazardous waste. Reindeer, uh, products. Tree ornaments fashioned from your spare parts: gallstones, etc. Cowpies. (You know, taste.) Toy electric chairs. Just package after package containing things useful in the loo. Paper things mostly. Tasteful. Santa's helpers carved from mulch. A mighty nation hewn from catalogues. And such small portions too.

First Prizes of two-year subscriptions to "New York" to:

KISS-OFF THANK-YOU NOTES—Special Greetings such as "I love you honey but the season's over," "Thanks for the socks, goodbye and good luck in the New Year." More.
Lillian Post, Westfield, N.J.

OUR VEST-POCKET BREEDER REACTOR.
Art Rooney, Boca Raton, Fla.

CHRISTMAS FUN ITEMS—Herod Agrippa dart board. Rubber turkey stuffing. Exploding pfeffernuss. Emeticized eggnog. Stink Logs.
Dr. Richard H. Burke, Ho-Ho-Kus, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

NEW! Non-Sectarian Crèche Caddy. Sizes S, M, XL. Reversible. Please indicate Zodiacal sign.
Ron Green, Somers, N.Y.
sp. ment.: Sheila Dorsyth, Irvington, N.J.

GIVE THE GIFT OF MEMORIES TO SOMEONE SPECIAL. Christmas-New Year's Week Near Philadelphia. Modified American Plan. Including Cheese Steak Sandwiches.
J. M. Glick, Kinnelon, N.J.

GIFT CERTIFICATE—You and a friend just clip and sign this form. Send to address above and there you are—in the Army! Travel the world, meet interesting people, learn to kill...
Roger D. Kellerman, Albany, N.Y.

And Honorable Mention to:

MOUSE-FLAVORED CAT CHOW.
Adrienne Porter, Valencia, Calif.

THE BIG BEAUTIFUL BOOK OF BIRTHMARKS—A tasteful color presentation of an interesting subject, a coffee table must.
Shirley Boardman, Wayne, N.J.

WE WILL VIDEOTAPE YOUR CHILD'S BIRTH. Beta or VHS. Prompt Delivery.
Herb Martinson, Wheaton, Md.

BALM DU GILEAD—A truly religious experience for the senses (or what's left of them).
Bruce Karp, N.Y.C.

IRENE CARA PLAQUE—Striking bas-relief portrait of this dynamic star in lustrous metallic tones. Verse: "I Want to Live Forever."
Charles J. Schlotter, Los Angeles, Calif.

HONEY-MAKING KIT—With a hive of bees and 26 packets of flower seeds.
L. C. Hillman, Ventura, Calif.

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sp. ment.: Thurston Wincheston, Newark, N.J.

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Alfred Hunt, New Haven, Conn.

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ALL ABOARD!—Own your own wine cellar for only a token investment. Rent space on the never-completed Second Avenue subway. 24-hr. sommelier.
Tim Hanley, N.Y.C.

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Chris Doyle, Burke, Va.

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Tom Ammons, Pearland, Tex.

BEGINNER'S TATTOOING NEEDLE—Experiment on your spouse, children, pet. Practically painless.
Candy Wolfson, Teterboro, N.J.

LOVE FOR SALE—Electronic Roach Mating Call.
Louis B. Raffel, Skokie, Ill.

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Tom Morrow, N.Y.C.

MERRY CHRISTO MASS! We wrap anything for your holiday pleasure, from an entire house to a person. Pay by the yard.
Jacqueline Fogel, Jamaica, N.Y.

CAPE CODPIECE—Great with leather pants. The Provincetown look.
Peter Filichia, N.Y.C.

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Louis Phillips, N.Y.C.
sp. ment.: Tom Cerva, Harvard, Mass.; Ruth Migdal, Brooklyn

AFTER-SHOWER STEAM REMOVER—Push-button shot of polar air released from special cooling system. Year's supply of disposable hankies included.
Susan Teltser Schwartz, Scarsdale, N.Y.

YULE LOG SEEDS—Plant them now and watch them grow into beautiful trees ready by 2004.
Fran Gross, Howard Beach, N.Y.

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Don Hauptman, N.Y.C.

PUPPET MAKEUP KIT—Create the Ronald Reagan or Howdy Doody look in seconds. Contains rouge and pompadour.
Matty Schlossberg, Hartsdale, N.Y.

HOUSEBOUND FRIENDS? Send us a photo with measurements of your living room, a full-length snap of yourself, and we will make a FOLD OUT of the room showing you in a chair.
Lucille Barnett, Long Beach, Calif.

YOU ARE WHAT HE IS! Exact replicas of Alban's *La Cage aux Folles* gowns.
Jay McDonnell, N.Y.C.

TOFU TINSEL—Tasty dual-purpose organic ornaments.
Margarita Levin, N.Y.C.

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R. C. Jim Brown, Jackson Hts., N.Y.

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Viktor Blume, Sayville, N.Y.

GIFT - WRAPPED, HEAT-SEEKING SNOWBALLS.
William Homisak, Valencia, Calif.

FROM OUR CAT O LOG—Our best-selling Cat Napsack, containing Cat Sup (tomato-shaped feeder), Cat Nip (rubber-tipped bottle), and Cat Gut (man-made materials). Your pet will love it as a pillow.
Bernard Plotnick, Pompano Beach, Fla.

SUSHI FOR SOUTHPAWS—Left-handed chopsticks plus toothpaste tubes, Band-Aids, Scrabble racks, poker decks. . .
Murry Harris, White Plains, N.Y.

REMAINS TO BE SEEN—The 100 most memorable wakes of the decade. The gift book of the year at a price you can live with.
Al Coco, N.Y.C.

NEW XMAS CARDS—Adoration of the Magi PLUS!!! With a few deft strokes, our master craftsmen will include your family foto in this traditional classic. And—they're self-mailers.
Dorothy Green, Somers, N.Y.

THERE'S A ROACH HOTEL—Rita Ford's new improved music box. As roaches enter the lobby, they activate box to play "Lara's Theme." and pests die quickly.
Nikki Rosa, N.Y.C.

INTRODUCING THE NEW AMAZING AROMATRON—turn any dull evening into excitement with smells from around the world. . . .
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RONKO COFFEE GROUNDS RESTORER—Pays for itself in no time. Never buy coffee again. Automatically decaffeinated.
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Katherine Hanley, Woodhaven, N.Y.

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Robert S. Milne, N.Y.C.

HO HO HO—Please the kiddies. Give Dad a break. Portable fireplace with bottom half of Santa suspended. Right boot plays authentic "Ho ho ho."
The 400 Group, Beechwood, Ohio

REKINDLE THE SPIRIT OF CHRISTMASES PAST—Family Yule Log. This brightly bound, flame-retardant diary is perfect for keeping a record of holiday happenings—gifts, gaffes, and glad tidings.
Marc Doyle, Burke, Va.

FUN! EDUCATIONAL! CUDDLY! An assortment of beautifully handcrafted cloth dolls each depicting 19th-century European diplomatic and government figures, such as Otto von Bismarck, Wilhelm I, and Alexander II. A perfect gift for children who read Kulski.
Mark Young, Seattle, Wash.

ELECTRONIC TRANSCENDENTAL CONCH—For the shell-less deficit '80s. Tune in directly to analyst, stockbroker, Swami. Others.
Bobby J. Ward, Raleigh, N.C.

IRANIAN GOAT CHEESE SAMPLER.
Janet Schwab, Houston, Tex.

WHOO ME? The toy sensation, a talking owl. Run by voice-activated minicomputer, he corrects errors in grammar and pronunciation and reminds kids to brush and floss. They love him!
Albert Komishane, Elizabeth, N.J.

FOR THE DAVID LETTERMAN BUFF on your list: His/her very own Phil Donahue Countdown calendar.
Richard Fried, Brooklyn, N.Y.

PINE NO MORE—A real artificial Xmas tree. Our plastic needles actually fall off. Flammable.
John Sobastanovich, N.Y.C.

PERFECT FOR PUZZLE FANS—100-lb. gift-wrapped sack contains shredded genuine top secret CIA documents declared surplus by Iranian government. . . .
Howard Leichter, Warren, N.J.

WATERFORD CRYSTAL BOWLING BALL.
Michael McGrael, Forest Hills, Pa.

SOCK IT TO HIM—Give hubby a membership in the Black Sock of the Month Club.
Edmund Conti, Summit, N.J.

CURIOUS COLLECTIONS of unclaimed snapshots from our developing lab. Specify interest.
James W. Penha, Jackson Hts., N.Y.

NEVER PUBLISHED? Ignored by Competition editors? Here's PYTPO — the pencil that writes like a typewriter! Postcards only.
Robert F. Dean, Raleigh, N.C.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 519, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by December 14. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the January 21 issue. Out-of-town postmarks are given three days' grace.

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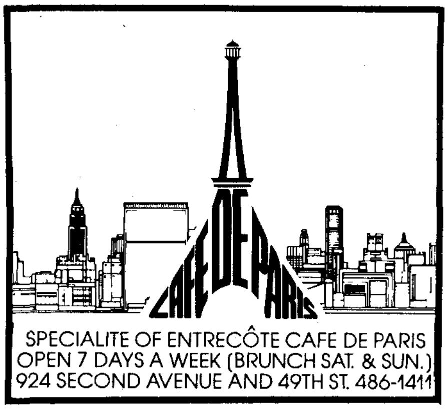

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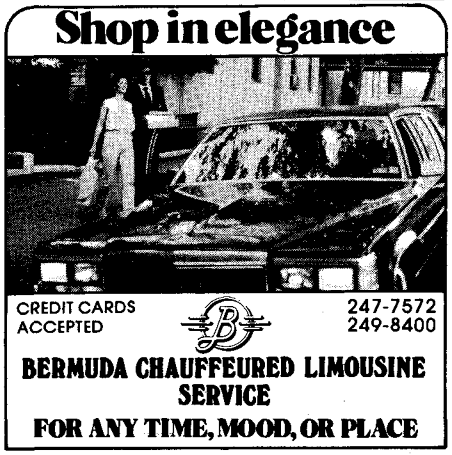

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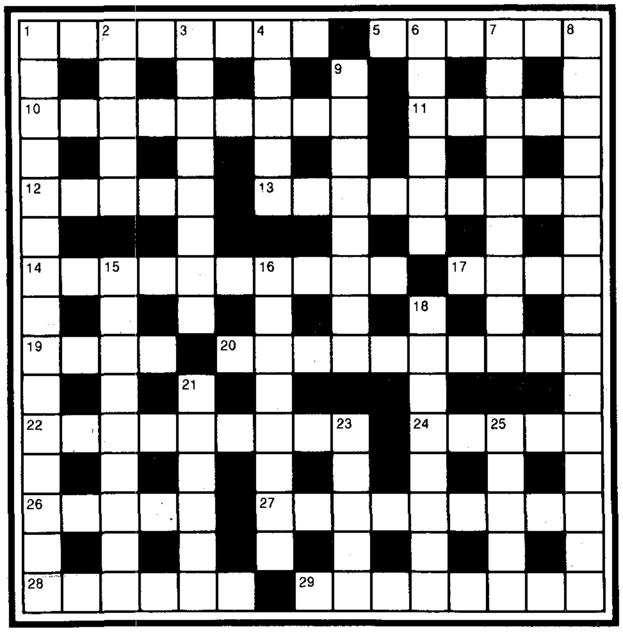
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Hops till collapses—certainly not plain! (8)
5 Very big to move in a particular direction in Europe. (6)
10 Ornaments in Lagos grey when broken up. (9)
11 Mediterranean island covering a small American state . . . (5)
12 . . . and if that doesn't make sense, does this for Germans? (5)
13 This leading lady could get you into a row! (9)
14 Team of sterling quality? A beefy lot too! (10)
17 Singular seasonal musician used in the interval. (4)
19 Lady novice with chemical connections. (4)
20 Lofty home set by stormy gentle seas! (6, 4)
22 Move aimlessly towards the trees, floating in water. (9)
24 Sodden suet contains ingredients necessary to come next. (5)
26 Upsetting alternative employment? Wake up! (5)
27 Mental disorder contains a mysterious code that's all Greek to me. (9)
28 Playwright doesn't have to be ill-tempered to make them. (6)
29 Game of cards at the dance. (8)



Down

1 Hid hearts—grand slam but not beat! So much for loftier principles! (6, 9)
2 Where tests take place in the house? (5)
3 Quickly translated measures of weight into defeats. (8)
4 Dish prepared in socially acceptable pail? (5)
6 Stowed away, free from danger. (6)
7 Elaborate exit with a tape twisted through it. (9)
8 Forced into an awkward situation when taken to see Berlin landmark. (6, 2, 3, 4)
9 Lad hopes to get into the plant. (8)
15 Model minstrel, not a professional? (3, 6)
16 Wrigglers in the main. (3, 5)
18 Rose when a brief scene finished. (8)
21 Old goddess made a meal of a chicken inside. (6)
23 I'd act when making such formal pronouncements. (5)
25 Present donor for short. (5)

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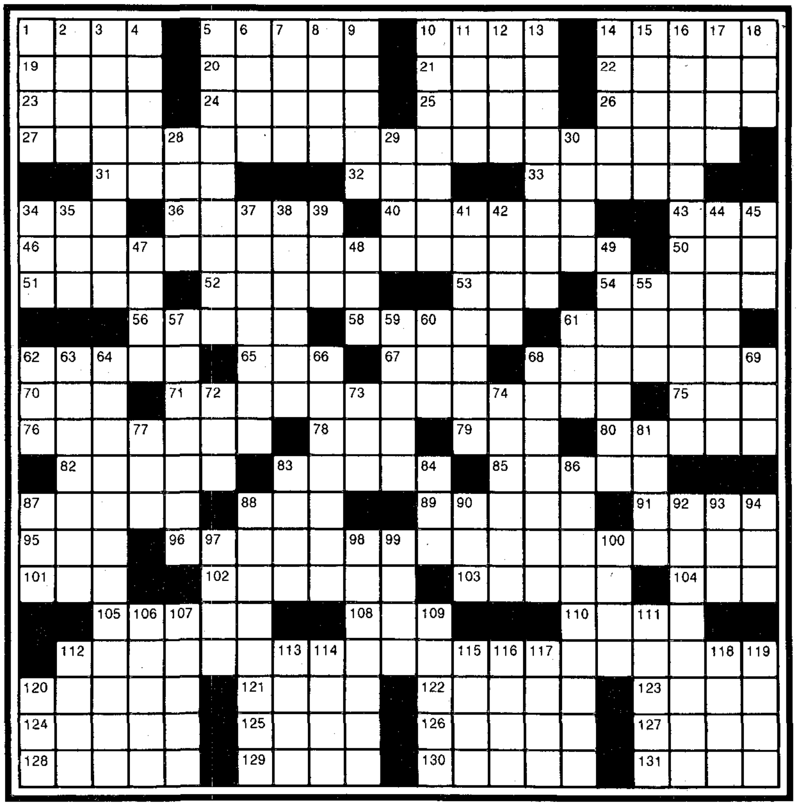
'DEAR SANTA . . .': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

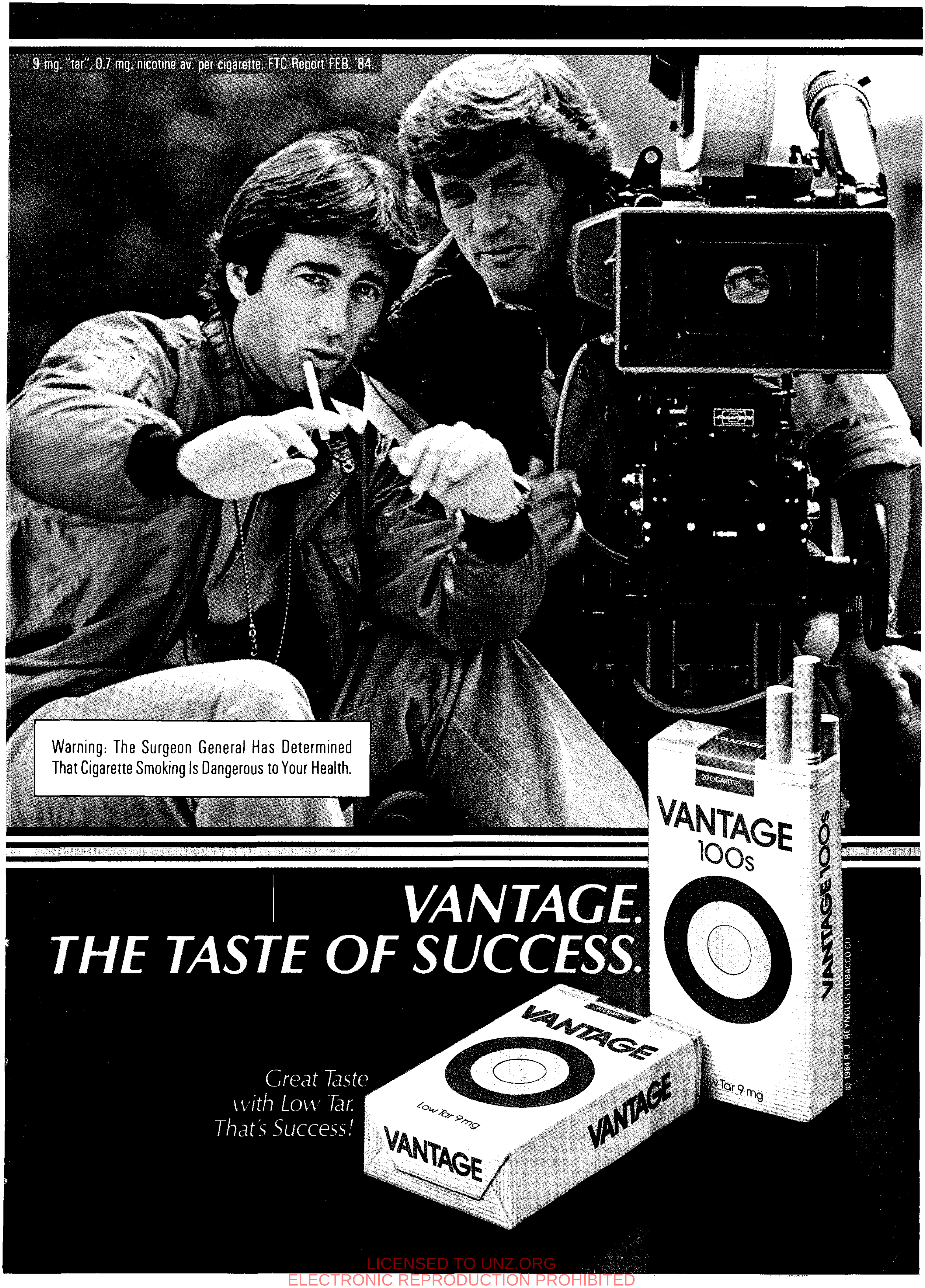
1 Wagnerian goddess
5 Kern's "Ol' Man"
10 Like Hamelin's piper
14 Quench
19 Mechanic's need
20 Varnish resin
21 "The King ——"
22 Lushes
23 "Three men in ——"
24 Bride's fabric
25 Rise on hind legs
26 Wed on the Q.T.
27 "Give me ——!": Henry
31 Knowing glance
32 Unlatch: poetic
33 Receive the pitch
34 She raised Cain
36 Native Israeli
40 Highfalutin
43 30-day bill abbr.
46 "Give me —— . . ." (1886 sonnet)
50 Ribonucleic acid
51 Montreal player
52 "Pagliacci" wife
53 Historic women's gp.
54 Actor Milo
56 Soho chum
58 Roulette device
61 Sitting pretty
62 Sacramental plate
65 Buddhism offshoot
67 Comparative ending
68 City of S. India
70 Ex-ember
71 "Give Me ——" (1945 song)
75 Transgression
76 Hi-fi sound system
78 Séance sound
79 "Le Coq ——"
80 Copycats
82 He played Chan
83 Overseas air mail word
85 —— belli
87 Outlander
88 Org. for Snead
89 Leafy potherb
91 Muscle-sore
95 U.K. flyers
96 "Give me ——". Pope
101 Bronx or Jersey suffix
102 Congenital
103 "Doe, a —— female . . ."
104 Fitting
105 Busy, as a phone
108 Capuchin monkey
110 Greek Cupid
112 "Gimme ——?" (1926 song)
120 Where Christ stopped, in fiction
121 Lay —— the line
122 Hawaiian terrace
123 Lotto's cousin
124 Judge's mallet
125 Room in a casa
126 Puckish
127 Tennessee's flower
128 Far from emaciated
129 Bangkok citizen
130 Marketer's stop
131 Tivoli villa

Down

1 Kin of etc.
2 Roasted: Fr.
3 Take in a roommate
4 "Tiny Alice" author
5 Emotional control
6 "Now —— me down . . ."
7 Kill a bill
8 Arab title
9 A Starr
10 Upstart
11 Arrow poison
12 Kin of Gouda
13 Lumet, for one
14 Adjective for Adeline
15 Fragrant bush
16 "Give me ——!": Richard III
17 Hebrew letter
18 Compass heading
28 Remainder
29 —— facto
30 Harry Belafonte work song
34 Hook's go-with
35 Voice: Lat.
37 Zephyrs
38 Tints again
39 Append
41 Instructed the waiter
42 Milky gem
44 Low poker combo
45 Goat's greeting
47 "Eternal City"
48 Veer from course
49 Repetitive verse
55 Comedian Erwin
57 Roof sight
59 Rhino's acquaintance
60 Flexible fish
61 Clod
62 Dance step
63 Lily Maid's home
64 "Give to me ——": R.L.S.
66 Hindu heaven
68 Wondrous event
69 Those elected
72 Bricklayer's item
73 Ms. Zetterling
74 Site
77 Charlotte or Norma
81 H.S. juniors' exam
83 Opposed, in Dogpatch
84 Japanese drama
86 Sea margin
87 "Exodus" hero
88 Quiz-show participant
90 Fishing pole
92 Uninvited guests
93 Wise to the jive
94 Up to now
97 Main idea
98 N.Y. hospital
99 Pro votes
100 Cautious
106 Ohio city
107 Serviceable
109 Man and Capri
111 Jack of old films
112 Rhyme scheme
113 Greenland base
114 Soft-drink source
115 Cartoonist Kelly
116 Data, familiarly
117 Leo's refuge
118 Part of BTU
119 Hydrant attachment
120 Self-image



Solutions to last week's puzzles appear on page 146.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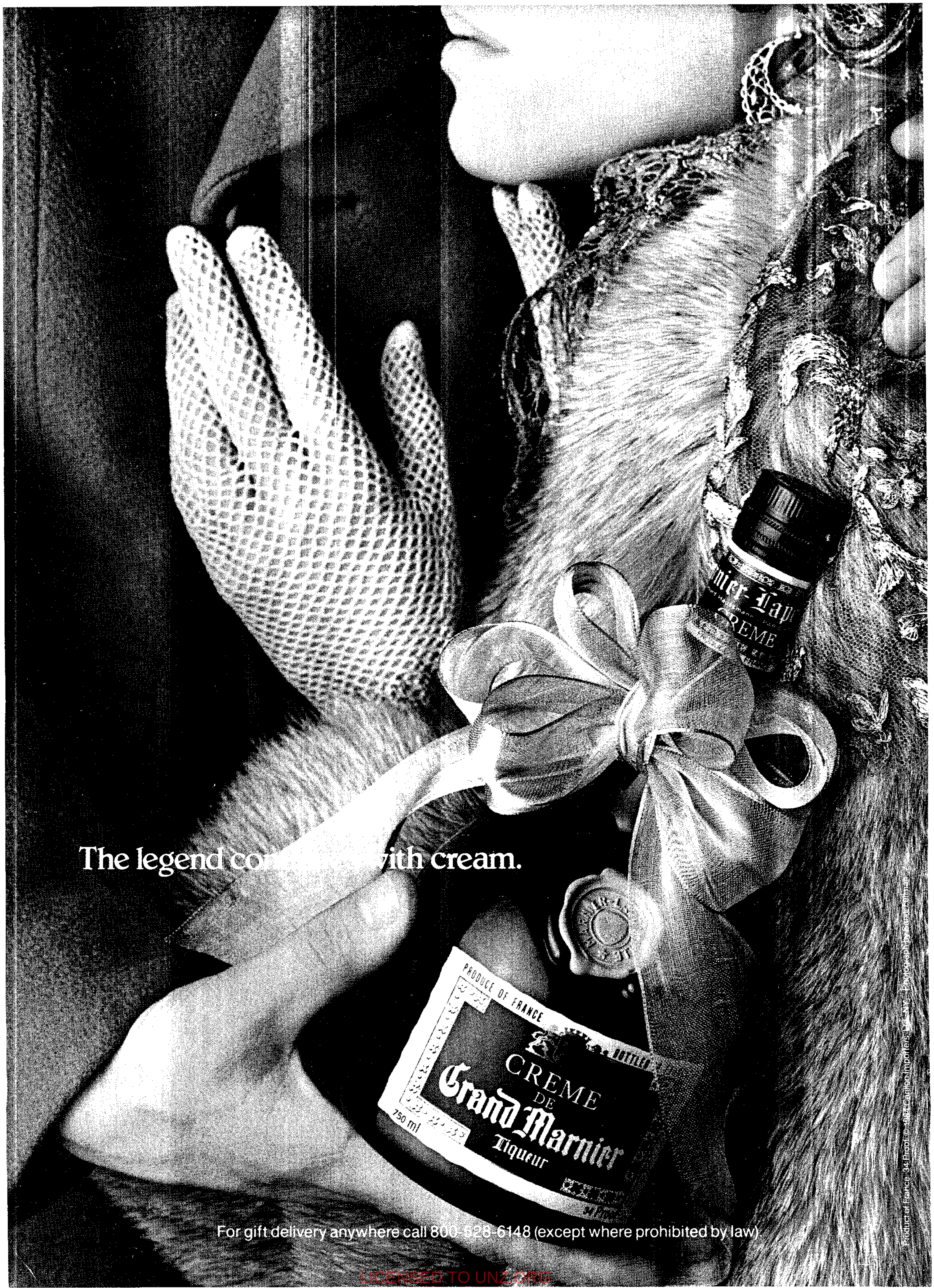
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